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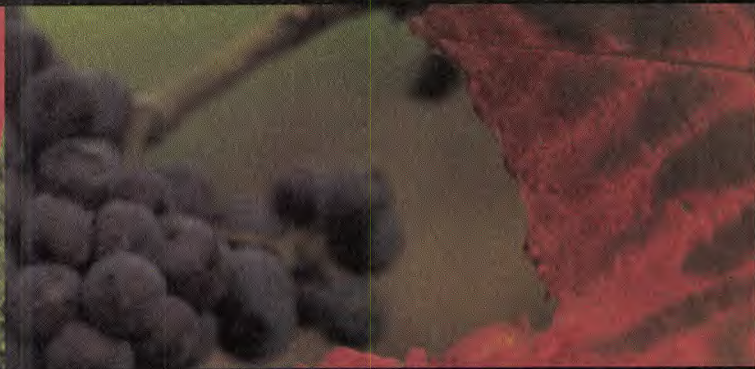
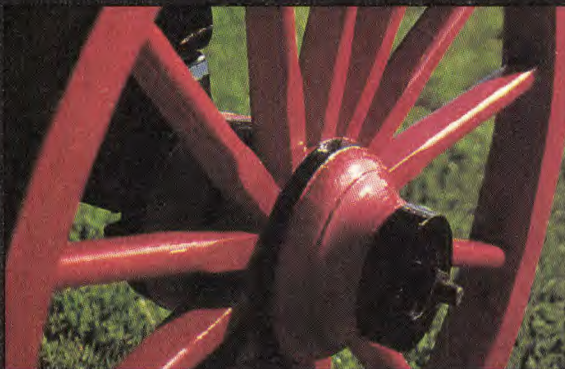
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200 Caslon

Cover: **Caslon then, Caslon now.** John D. Berry explores William Caslon's rise to prominence in 18th century England & Justin Howes's faithful reproduction of several of Caslon's types for the new ITC Founder's Caslon.

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Message *from* ITC

IN OCTOBER, ITC WENT TO England & France. In London, we hosted a launch party at the St. Bride Printing Library for an ambitious new type family, *ITC Founder's Caslon* – a direct revival by Justin Howes of William Caslon's type designs from the 18th century. In Lyon, we participated in the 1998 conference of the Association Typographique Internationale (ATypI), typography's premier international gathering of professional practitioners.

In England we were celebrating the first typeface family to bring the quirks & subtleties of

Caslon's distinct & various type sizes into the digital realm. In France we were celebrating the myriad ways in which typography can be approached, in distinct languages and cultures, in a variety of unpredictable technologies, and in the quirks & subtleties of the people who make up the typographic world.

– *Mark Batty, President*

U&Ic

Upper & Lower Case

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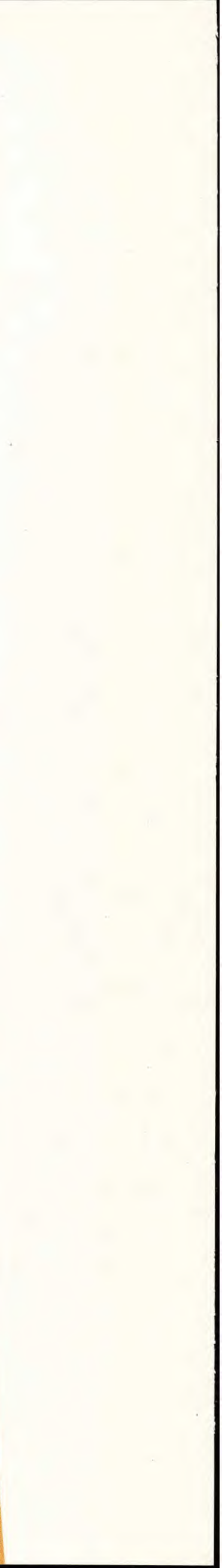
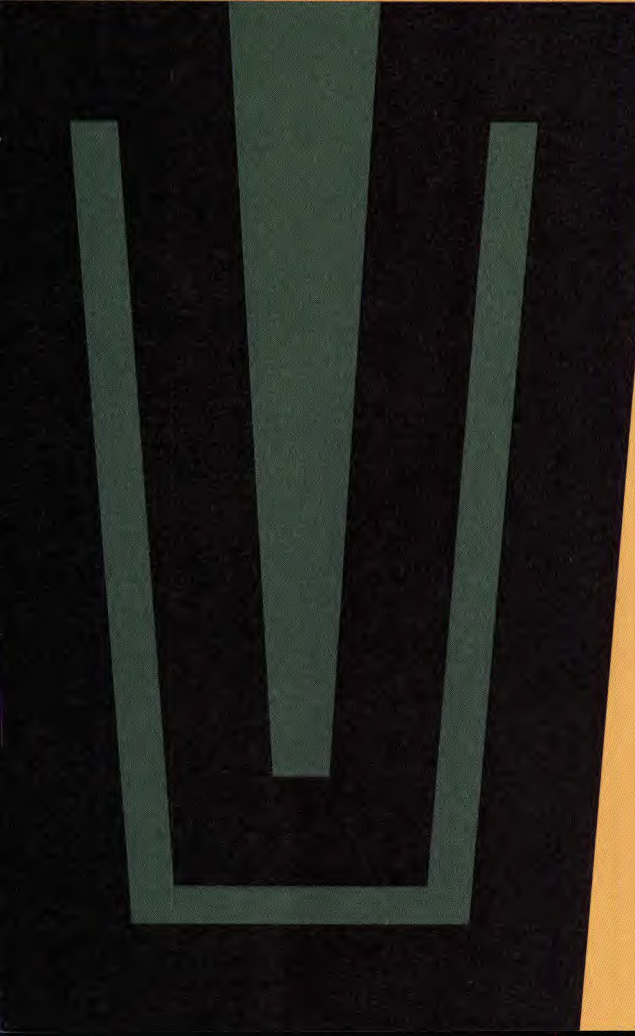
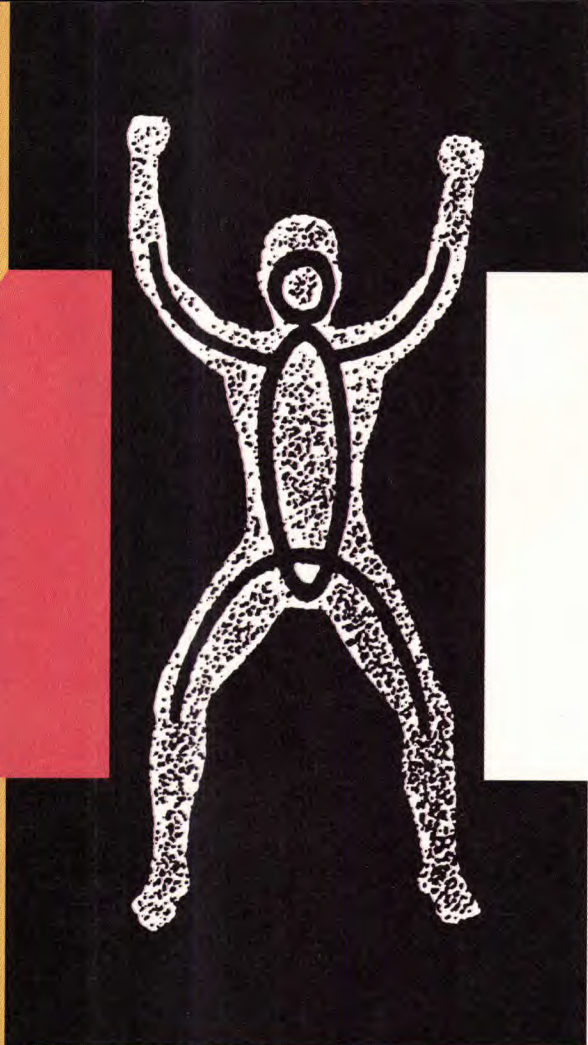
© 1998 Mark van Bronkhorst

Photograph on page 9

© 1998 Michael Chinyamurindi

International Typeface Corporation





**"ZIVA will benefit both the kids, by providing a path and an achievement, and the Zimbabwe economy, by supporting professionalism in business marketing."
-Peter Cawley, co-founder of the 2B1 Foundation**

ZIVA

A school of the 'vigital' arts grows in Zimbabwe

In 1997, after twenty years in the United States, Zimbabwean graphic designer and teacher Saki Mafundikwa returned to his homeland with a focused vision of the contribution he could make to the future of Zimbabwe: ZIVA, a center for the teaching of skills that will equip young African women and men with the tools necessary to enter into the 21st century with the same confidence, courage, and knowledge as their counterparts in the West. Just a year later, in defiance of the current economic and social upheaval in Zimbabwe, ZIVA is ready to open its doors. **By Eileen Gunn**

Zimbabwe is a land of heartstopping physical beauty, from Victoria Falls, a sheet of falling water over a mile wide, to its huge, game-rich national parks. The people of Zimbabwe have moved beyond its recent colonial past (an apartheid-based state known as Rhodesia) to create a society notable for cooperation among both the races and the tribes. The music of the Shona and Ndebele people—especially the polyphonic grace of the mbira and the irresistible dance music of marimba ensembles—has gained an enthusiastic audience around the world, as has Shona stone sculpture, an art form created and nurtured by two local art schools in the 1960s.

But the present of Zimbabwe is darkened by economic, political, and health crises: a draining war with Zaire, galloping unemployment and inflation, a surge in preventable diseases like malaria and tuberculosis, and the highest AIDS infection rate in the world. A project that would require major effort even in the West, such as opening an art school, is far more difficult in Zimbabwe.

Mafundikwa is up to the challenge. He holds a degree in telecommunications and fine arts from Indiana University and an MFA from Yale, and served as an adjunct professor at the Cooper Union School of Art in New York. Until last year, he worked at Random House as a designer of books, Web sites, and multimedia. Margaret Morton, leader of the graphic design area at Cooper Union and a member of ZIVA's advisory board, says that the school is an idea Saki conceived when he was teaching at Cooper Union. "It's such an exciting project, but a huge undertaking. It's a dream he's had for a long time."

Now he's on the verge of awakening it to reality: ZIVA is scheduled to open in Harare before the end of the year, in a four-room, colonial-period house in the heart of downtown. Saki handles everything himself, from local business licenses to recalcitrant shippers in New York. He's designated one room for the design library and another for a children's library, and has hired a carpenter

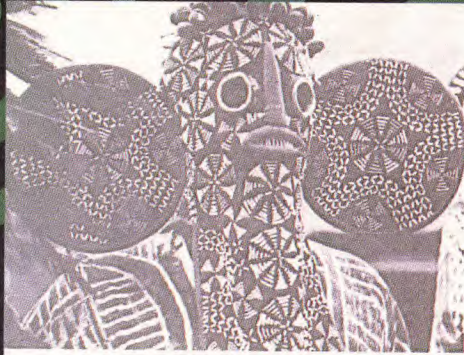
to build chairs and tables for the students in the largest room. "Sure, we'd like a bigger place, but it's better to start small."

In the U.S., he's enlisted the help of design professionals, educators, and fundraisers, and persuaded companies like Adobe and Macromedia to donate software. "He is among the most tireless, resourceful, and self-sacrificing fundraisers I have ever met," says Peter Cawley, co-founder of the 2B1 Foundation, a non-profit organization concerned with connecting children in developing countries to the computer revolution. "He can create a setting—a facility and faculty—where a child who begins to learn about computing and the visual arts can take that interest and ambition farther than had ever been previously possible in Harare."

Mafundikwa has a concrete understanding of what he needs to do to sustain the school while he creates that setting. "The idea so far," he says, "is more like a training center. A three-year course of studies will come later, but right now, people have more immediate needs." Initially, the school will offer six-week courses of instruction in computer competency, including the use of graphics and multimedia programs. For this phase, Mafundikwa expects to draw students primarily from people who are already working in advertising or design, and graduates of the Harare Polytech design school—people who want to extend their skills to electronic media. "They're starting to go electronic, but they never really had the training—not just in the use of QuarkXPress and Adobe Illustrator, but also in design, and in the professional details that indicate quality design."

How much will tuition be? "I truly don't know. But it can't be much, otherwise no one will be able to come." ZIVA will also provide free computer clinics for children

Opposite: True Riggins, a student of Saki Mafundikwa's at Cooper Union, graphically depicts the origin of the symbol for "king" in the Bamum syllabary of Cameroon as a human figure with arms waving triumphantly.



Above: Bamileke dance mask, Cameroon.



Right: King Njoya teaches the first symbols of his script to his nation's leading scribes.

The Bamum Script

Sulian Njoya, king of the Bamum, Cameroon, for over 40 years, was a man of genius. At the end of the nineteenth century, he evolved an independent system of writing for his own language as well as a secret "court language". He was inspired by a dream, in which he was told to draw a man's hand on a board, and then to wash off his drawing and drink the water. He then asked his subjects to draw different objects and to name them. Armed with their results, he experimented until he had created his first system of writing, containing 466 pictographic and ideographic symbols.

After the perfection of his syllabary, Njoya set up a series of schools or "book houses" throughout his kingdom, at which hundreds of his subjects learned to read and write. An important and varied collection of literature was compiled, only some of which has been preserved. Among other works, Njoya compiled a volume on the history and customs of his kingdom, a book of rules and for conduct at the court and a collection of maps of his domains. He created a library and ethnographic collection at his palace, and encouraged the development of traditional weaving and dyeing.

Below, first row: Examples of the original script signs which were pictographic in nature.

Second row: The script developed from picture word-signs to phonetic word-signs.



igron boat



manaba man



nun body



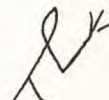
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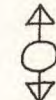
ji to hear



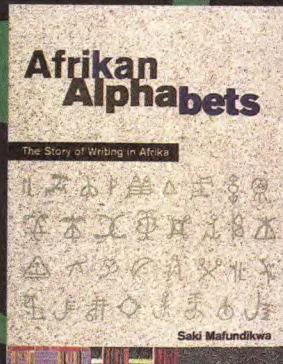
nuon to go



nuo oo



i to give



In Ghana, the Akan people fashion symbols out of calabash wood and print indigo cloth. These symbols, popularly known as *adinkra* symbols, represent proverbs and aphorisms used to remind people of the power of Nyame, the Supreme God. They are carved on stools and other utensils or woven into kente cloth and other fabrics. They are also made into brass gold weights.



Asankra *Asankra*
Symbol of respect, the most important adinkra sign.



Ufene *Ufene*
Wardrobe
Wardrobe system, making changing one's self or playing many parts.



Asankra *Asankra*
A symbol meaning that you can always rely upon someone.



Asankra *Asankra*
The man's home, a symbol of strength.



Asankra *Asankra*
A word from a cloth of the same name.



Asankra *Asankra*
A symbol of the average man of God meaning "I fear God".



Asankra *Asankra*
A symbol of a man.
"I shall give you, I shall give" is the name of an indomitable trading plant.



Asankra *Asankra*
A symbol of a man.



Asankra *Asankra*
A symbol of a man.



Asankra *Asankra*
A symbol of a man, but he is angry.



Asankra *Asankra*
The end of a line used in making a certain kind of game which is used to praise the spirit.



Asankra *Asankra*
A symbol of unity, meaning "We are one another".



Asankra *Asankra*
A symbol of a man.



Asankra *Asankra*
A symbol of a man.



Asankra *Asankra*
A symbol of unity and good fortune.



Asankra *Asankra*
A symbol of a man.



Asankra *Asankra*
A symbol of a man.



Asankra *Asankra*
A symbol of a man.



Asankra *Asankra*
A symbol of a man.

**"The bottom line is it's hard work. But you know what? I've done so many things in my life that when I look back I think, how did I do that? I just go into battle mode: close my eyes, and forget the pain, and finally it's over."
—Saki Mafundikwa**

on Saturdays. "Let the kids play on the computers and learn how to use the keyboard and the Web. Random House has donated CD-ROM titles and a bunch of books, so my idea is to have a children's library." The publishing industry in Zimbabwe, he says, is geared mainly to textbooks, not books for children. "Few African kids have ever read a book for pleasure, or had a story read to them to put them to sleep. The flip side of that is, before urbanization, you sat around the fire and your grandmother told you a story."

Mafundikwa sees his outreach program as being just as important as providing design training in preparing Zimbabwean youth for entry into the world marketplace. "I feel it is up to us Africans to find our place on the information superhighway, because if we don't do it, I don't think anyone will do it for us. And if we let other people do for us again, then we are opening ourselves to another round of colonization, this time a technological one."

Opening student minds to the possibilities in their own cultures

The name of the school, ZIVA, is an illustration of the playful seriousness that embodies Mafundikwa's approach to design and education. "Ziva is a Shona word that means knowledge," Saki explains. The name started out as an acronym for the Zimbabwean Institute of the Visual Arts. "But one day I was in San Francisco, riding on the Muni, and I thought, well, it's really about the digital arts, the new media, not all the visual arts. So now it's the Zimbabwe Institute of Vigital Arts."

Typography is the aspect of design that interests Saki Mafundikwa most, and his specialty is writing systems from non-Western societies. For his Master's degree at Yale, he researched pre-modern African writing systems, systems that were never chronicled. "After finishing my degree, I broadened my knowledge to include other national character systems. For example, the Australian aborigines and their dreamings: now, *that's* a writing system!"

The class Saki taught at Cooper Union covered this area. "You have to see the work that the students did! It mobilized them. Until then, students from South America, for instance, might have looked at Mayan or Aztec writing and thought, well, it's part of our culture, but so, big deal. All of a sudden, in the class, they realized they had something to contribute to the canon of design."

"Design is so very narrow-minded, very Eurocentric," Mafundikwa says. "If it isn't the Roman alphabet, then it isn't right. We are limiting our imagination when we think that—there's a whole world out there! Yet when people look for inspiration, they pick up an old copy of *Print or Communication Arts* and leaf through it...."

In Zimbabwe, he says, it's the same thing. "People think that design is a really Western thing, and that if you don't go to Europe or America and study, you're really not a designer. But that's not true, and that idea is what I want to change. There's something Paul Rand said to me. I interviewed him just before he died, and I told him I was going to open a school—and he said, 'Saki, it doesn't matter where you are. It's all about aesthetics. Good design is good design, whether it's practiced in Zimbabwe or Brooklyn or Connecticut or New York.'"

"If you know good principles of design, it doesn't have to be about looking to the West for ideas—I would like to see us come up with a whole new visual language based on the Africa experience, and on the Zimbabwean experience in particular. Zimbabwe is visually a very rich country, with a rich visual heritage. And for some reason, people don't see the similarity of the design disciplines—they're more interested in textiles and the stone sculpture, but I don't see why we can't take some of these principles and relate them to graphic arts and new media. And absolutely come up with a new visual art."

Mafundikwa believes that what students need most is simply to have their minds opened to the possibilities. "Let them run with it," he says. "I saw that at the Cooper Union. For me personally, Zimbabwean music—like mbira music—is a great inspiration. When I listen to mbira, I see a typeface."

The Internet gives ZIVA a window on the world of design

Focusing ZIVA on new media makes the school possible, Mafundikwa says. An arts school in the traditional sense would be prohibitively expensive to start and operate in Zimbabwe. "For printmaking, for example, you need a press, ink, paper, all the expendable materials needed to do that type of work. A photographer needs a dark-room, chemicals, etc." In his last year at Random House, he worked in new media, designing their website. "It just really opened my eyes to the possibilities," he said. "You can get a scanner, a digital camera, color printers, and a modem—and you can open a school. That was the driving force, that was what made me decide to do this. Besides, of course, that I practice design, and that I taught it at Cooper Union."

And the ease of working with new media on the Web enables Mafundikwa to provide an extraordinary opportunity for his students. "The beauty of new media is that it enables the students not only to work at home, but also to collaborate with their peers around the world." He plans collaborative projects with Cooper Union, Indiana University, Yale University, the Philadelphia College of
(continued on page 41)



Saki Mafundikwa



The present iteration of the ZIVA logo (a work-in-progress inspired by Ndebele artwork), capitalizing on negative space in different colors.

Opposite: Cover and two spreads from *Afrikan Alphabets*, a proposed book by Mafundikwa about the alternative writing systems of Africa.

A OK

Hello, StudioVista



Book covers

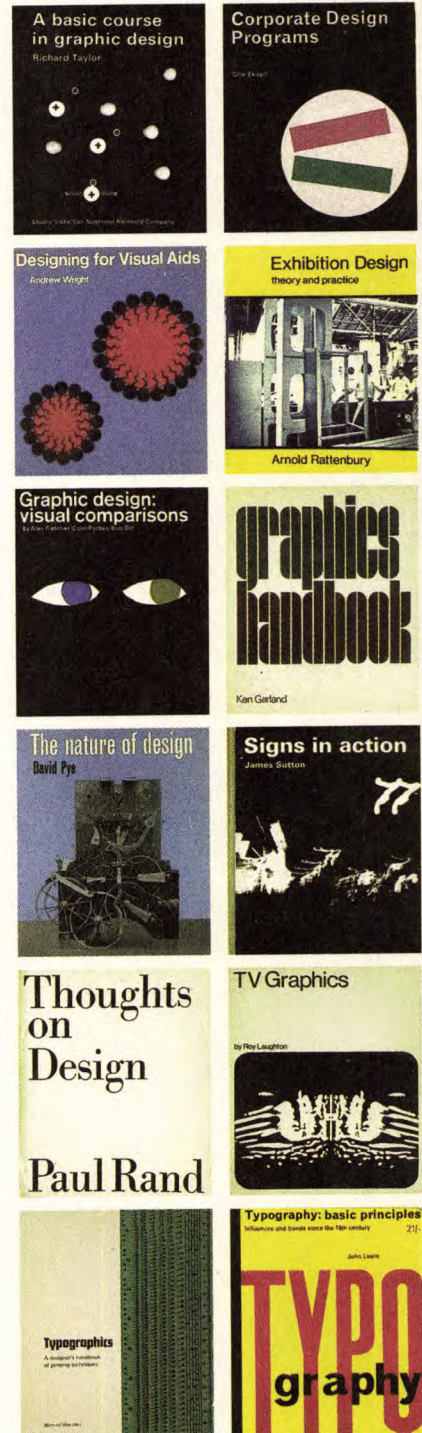
In the mid-1960s, the first in a modest series of instructional design titles appeared before an eager and growing marketplace. Known as "Studio Paperbacks," they were comparatively sophisticated guides aimed primarily at design students, written and edited by key figures at the birth of the British graphic design industry. The books are typographic and spiritual snapshots of the time. They capture an overwhelming can-do mentality pervasive throughout the creative scene of the time and the fervor of 1960s London. And they marked the beginning of the growth in design education in Britain and abroad.

The origins of Studio Vista lie at the end of the 19th century, when the publisher "Studio" was formed in the 1890s by Charles Holme. By the 1960s, Studio had already developed a name for high-quality books and were acting as the main arts-publishing competitor to names such as Phaidon and Thames & Hudson. The titles in the "Studio Paperbacks" series, originally known as "Studio Books," descended from special numbers of *Studio* magazine, and were described as "introductory handbooks to art and design." From the start, they were more practical and industrious than the original, more experimental and esoteric design-and-craft magazine. Though hardly Tom Clancy, some of the Studio Paperbacks even went on to become relative bestsellers (*The Dynamics of Visual Form* sold some 250,000 copies and remained in print till the late 1980s).

Marking the occasion of Studio Vista's 25th anniversary in the late 1980s, former publishing director David Herbert looked at the origins of Studio Vista in a piece for *The Bookseller*. "We started to publish in this area because art students and teachers made us aware of the strength of the mood internationally, of the apparent indifference in mainstream art publishers." As a result, the imprint, formed officially in 1964, grew rapidly. "We attracted young writers as well as professionals in the design world. Titles on modern and fine art and graphic design led on to design generally, architecture, the decorative arts, the cinema." Nineteen-sixty-four also marked the second year of publication of the *D&AD* annual – one of the first attempts in the UK to showcase the best of its creative talent. Graphic design was starting to raise its own profile.

Setting new directions in design publishing, the Studio Paperback series was arresting

in form and content, especially next to the abundance of worthy art monographs of the period.



Introduction

People often skip introductions in books of this kind, so this one is printed in a larger size of type in the hope that it will not suffer such a fate. I want to persuade you to read it *before* you get into any particular section; otherwise you may be puzzled by some of the things that have been included. You may wonder, for example what a description of the Universal Decimal Classification system is doing in a book on graphics. And how did that stuff about topological graphs get in? And whom is the author kidding with his 'telephone as a tool for the graphic designer'?

Everyone is the prisoner of his own preconceptions and those concerning his own abilities and working potential are frequently the most constricting ones of all.

Why, at a time when communication systems of all kinds are increasing in scope and complexity, we should feel bound by any narrow definition of the scope of graphic design, I don't know. But we still are. I remember the sense of outrage I felt when a few years ago it was suggested to me by an industrial psychologist that it would be perfectly feasible for magazine and catalogue layout to be executed by a properly instructed computer. As I was engaged in the layout of a periodical at the time, perhaps the outrage was fairly understandable. His subsequent proposition that the redundant graphic designer would then be able to devote himself to the *really* creative task of programming the computer so that it could undertake such a subtle and exacting task as the layout of a periodical was just so much eyewash to me at the time. But if you think about it, it doesn't seem that crazy. Why should not the graphic designer undergo some metamorphosis of this kind?

Only two things could stop the graphic designer from growing up with the rest of the technological world: a failure to familiarise himself with the new areas of knowledge springing up alongside his own; and an inability to free himself from the strait-jacket of his preconceptions about the kind of tasks with which he expects to be confronted. So everything is grist to his mill, now read on.

Some ways of representing movement photographically

Multiple exposure on film

Time exposure on film

Multiple exposure on film

Time exposure on film

The editor's photograph of a hand holding a glass of water is a good example of multiple exposure on film. The subject is moved along its path, and the camera is held at a fixed point to give a time-lapse effect. The finished image can be more accurately made if the subject is moved along its path, and the camera is held at a fixed point to give a time-lapse effect.

A simple exposure is made by the camera on film. The subject is moved along its path, and the camera is held at a fixed point to give a time-lapse effect.

As this illustration shows, the multiple exposure on film is a good example of multiple exposure on film. The subject is moved along its path, and the camera is held at a fixed point to give a time-lapse effect.

Some main exposures in type-face design

Block Letter

Old Face

New Face

Condensed

Expanded

Modern Face

Slender

Wide

Hardly a top face family, but more a way of showing the design changes which can be made with the same design.

Modern, with less emphasis on decorative flourishes and more on the design of the letters themselves.

Developed from the old face design, but with more emphasis on the design of the letters themselves.

and includes such as:

As in the modern design, the letters are more widely spaced, and the design is more decorative.

As in the modern design, the letters are more widely spaced, and the design is more decorative.

As in the modern design, the letters are more widely spaced, and the design is more decorative.

The telephone as a tool for the graphic designer

Why bother with a telephone?

Some hints on other techniques

Before phoning, make clear notes of what facts you are going to transmit, especially figures. Always find out the name and initial of the person at the other end, and ensure that he knows your name and the name of the organization you represent.

Get to the general subject of your call before dealing with any details.

If you are asked to leave a message, make sure that your message has not just been passed on, but that it is prepared to be read by the person you intend to call.

Before allowing any copy or relating lengthy instructions, find out if a memorandum is available, and if so, make sure that you have a copy of it. If not, make sure that you have a copy of it.

When phoning, always use standard introductory phrases such as 'Excuse me, please', 'I'm sorry', 'I'm sorry', 'I'm sorry', and so on.

If someone is giving you a message, and you want to phone in, make sure that you have a copy of it. If not, make sure that you have a copy of it.

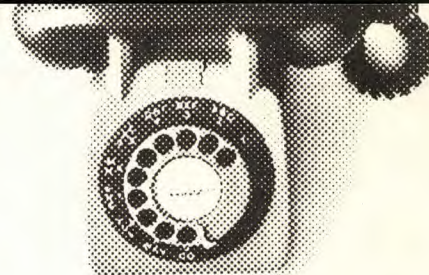
Always send back a long message in a separate copy to ensure that you have it right.

When looking out a word, use the phonetic alphabet system.

If you are phoning a person whose name is not familiar to you, take care to spell out the name, and refer to the initials of the person if you are not sure of the name. This technique of using a pre-arranged format can save many of the awkward difficulties of relating to words by oral means.

Do not forget to use the telephone as a tool for the graphic designer. The telephone is a good example of multiple exposure on film. The subject is moved along its path, and the camera is held at a fixed point to give a time-lapse effect.

From its "oversize" introduction to the telephone as a tool for the graphic designer, Ken Garland's *Graphics Handbook* was stark and pragmatic.



The Studio Paperbacks series came under the general editorship of John Lewis, who began the series with four key titles: his own work on *Typography*; *Basic Design* by Maurice de Sausmarez; *Graphic Design* by Alan Fletcher, Colin Forbes, and Bob Gill; and *Illustration Today* by John Lewis and Bob Gill. In a simple endpaper, Lewis encapsulated the thinking behind the Paperback series: "In the last few years, important developments in art education and in almost every field of design have created a need for an entirely new type of practical instruction book. Studio Paperbacks... are up-to-date in approach as well as content. Avoiding the old fashioned how-to-do-it approach, each work sets out to show – through illustrations and a clear informative text – just what its subject is, and by isolating the problems it sets the artist to formulate certain basic principles leading to essential practice."

The inception of Ken Garland's *Graphics Handbook* illustrates the spirit of Studio Vista and the manner of John Lewis himself. Ken Garland recalls the start of the project: "I was approached by John Lewis in person when we were together on a train journey to visit an art school on behalf of the National Council for Diplomas in Art and Design." Lewis was a tutor at the Royal College of Art, and it was there that the two first met. Lewis explained to Garland that he had been asked to edit a series of handbooks on art and design, and wondered if Garland had a title to fit.

"I said that I had in mind a handbook of graphic design, but a larger book – say 300 pages in a format of 10×8 inches or larger." Lewis asked him to write an introductory form of this book, with fewer pages and in a smaller format. "After some hemming and hawing, I said yes. The title was to be *Graphics Primer*." In the end, Studio Vista insisted on calling it *Graphics Handbook* – a title that Garland did not like; he felt that it was too skimpy for such a presumptuous title. But Garland completed the work against what he saw as a design-publishing market riddled with dilettantism.

Graphics Handbook remains one of the best examples of the series. When Garland asked Lewis how much freedom he had, Lewis's answer was brief: "Total," he replied. In a personal and professional statement of his belief in the responsibilities of the designer, Garland made his points within the book with directness. He set the book's introduction in 20pt text because he felt people ignored introductions otherwise. And he took time to explain some of the less expected information he chose to feature: descriptions of the Universal Decimal Classification

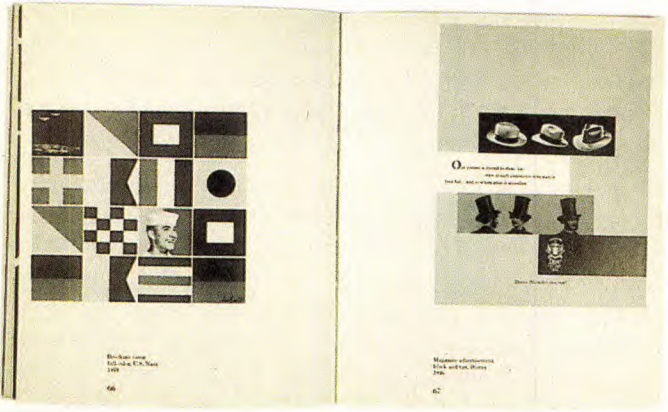
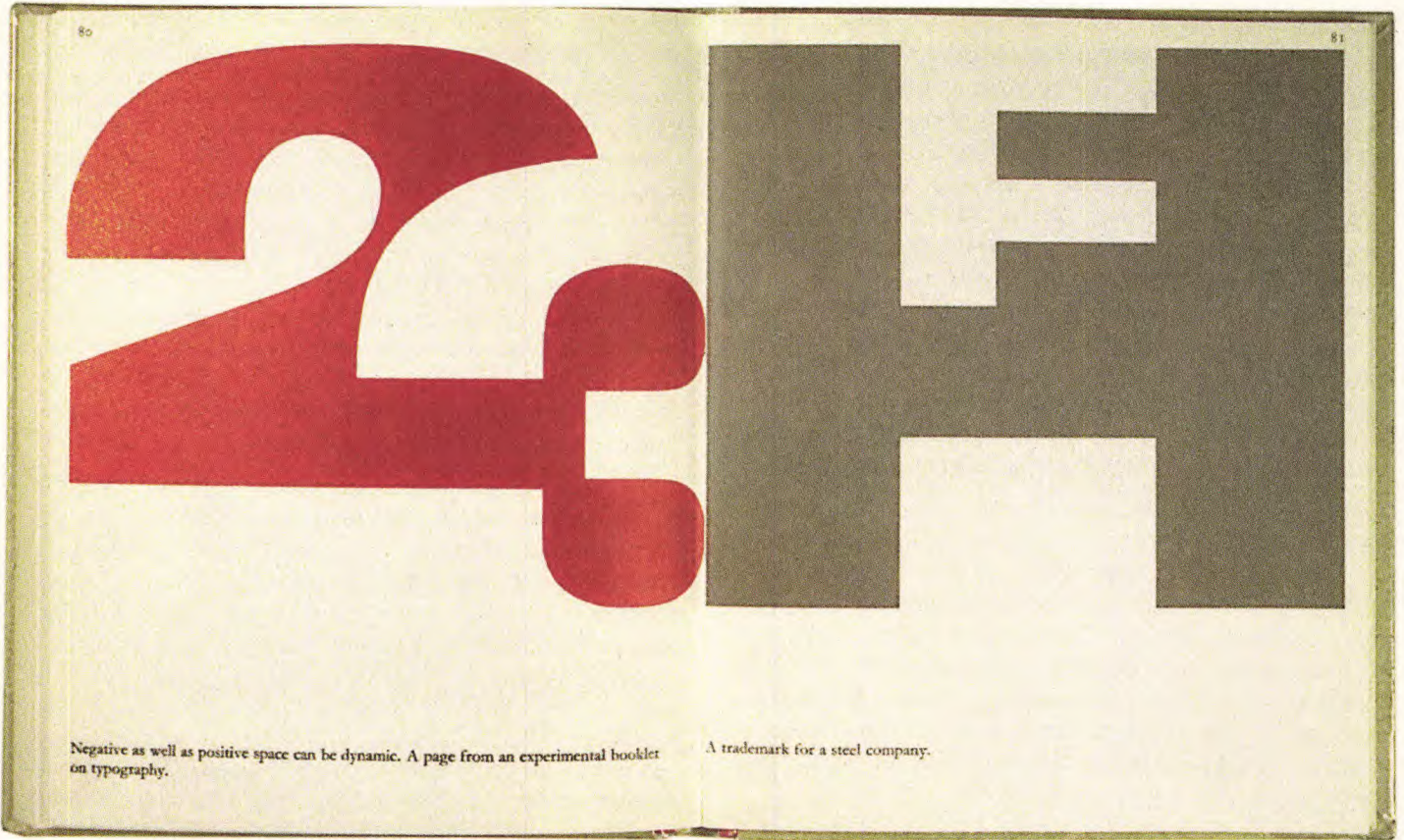
System, library classification as a route to better filing of work, and using the phone as a tool for the graphic designer.

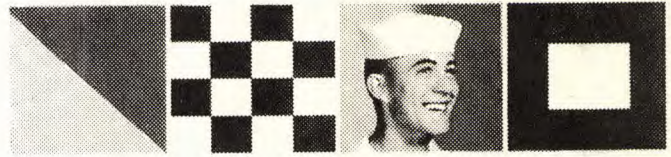
The book was rigorous in its design and its systematic treatment of information, and so common-sense as to remain surprisingly topical even in today's radically changed environment. The final section included listings of mathematical signs, conversion tables, drawing-projection diagrams, and a rich bibliography. The gathering of this detail in the context of design publishing was quite new, and it helped to turn design from an effete and elite profession into something founded on intellectual rigor, hard facts, and practical understanding. The importance and effect of an affordable book that described issues such as the basic pattern of the communication process can only be measured in retrospect.

At the time, Garland was not aware of the partner titles or of the likely impact of the work. Now, looking back, he is touched by the effects of his book. "I get continuing and gratifying thank-you's from young designers and their tutors, which was all I ever wanted." As for retiring on the profits: "As 30,000 were printed, the money was quite good, in spite of the staggering meanness of the royalty percentage (a flat 5½%)." The work had common features with others in the series: perfect-bound, just off square format, and often monochrome or two-color. The books were usually produced in Holland, and economies were made by printing three titles simultaneously, which involved accelerating the final production stages of some titles to make best use of press time. Certain aspects of the design and layout of the work – often left to the writers themselves – created new trends in design publishing. The complete integration of text and image was quite new, and the use of sans serif (commonly Univers Series 689, Monotype's version of Univers 55) was a striking departure from previous text typefaces such as Garamond.

For those in the book trade both then and now, Studio Vista captured a particular mood of de-mystification in industry. Ian Shipley, at the time a budding art student and now the owner of Shipley Specialist Art Booksellers in London, was attracted by Vista's attempt to de-mystify once-closed practices. "I think a lot of it was the liberalization of craft. In the time of Carnaby Street, kids my age were copying stuff in our bedrooms. At art school we weren't much taught about problem solving, and so the vocational means-to-an-end approach was a breath of fresh air." Many of today's books are aspirational, and although he sells lots of them he misses Vista's "cross-disciplinary"

Spreads and sailor detail from various Studio Vista books





approach. "They talked about signage systems. They raised the intellectual stakes. And I wonder whether a lot of design publishing now even gets close."

Conway Lloyd-Morgan worked as an editor at Studio Vista directly with both John Lewis and David Herbert. As a student at Oxford in the 1960s, Lloyd-Morgan had ambitions to be the art critic for *Isis*, the university magazine then edited by Anthony Holden. Having pitched for the job, he was awarded the task, with the proviso that he also design the publication. At Blackwell's bookshop he picked up several "quite different" publications from the Studio Paperbacks series for 12/6, and began his fledgling design career. Inspired by the books, he later interviewed Herbert about the imprint – only to find out some years later that Herbert considered the article one of the worst on publishing that he'd ever read.

This didn't stop Lloyd-Morgan from eventually beginning a fruitful relationship with Vista. "Vista looked at subjects nobody else did. These weren't coffee-table books. They fitted swinging London, yet at the same time they were understated. They touched the zeitgeist like no one else did." And the relationship with the young design community was exciting: "All the best names were in touch with us. They were interested in experimenting with lithography over letterpress, they needed the publicity, and they liked the fast turnaround on titles. I'm sure Vista bankrolled many a late-night Trattoria meal on Old Compton Street."

The relationship between Herbert and Lewis was regarded by Morgan as pivotal to the imprint's success. "It was hard to define, but they complemented each other even when they disagreed." And the pioneering spirit led to some entrepreneurial acts. In the late stages of *Kitsch* in 1969, a picture of a vulgar interpretation of Rodin's "Kiss" was required. The Italian publisher informed Vista that it would take weeks to supply an original, and so a member of the Vista staff and his wife were photographed later that night in the same position, and the image was published. Authors visiting the offices would see staff in mini-skirts and high heels, turtlenecks and drainpipe jeans – this was a young, vibrant team, and it was what people grew to expect.

Sadly, it didn't last. By the mid-1970s, despite success – and being published to a growing American market by Reinhold in New York – Studio Vista was in a decline, attributed variously to the decline in the "art-mood," to new and emerging publishing markets in which it was difficult to compete, and to an alliance with a new London publisher who was less enthusi-

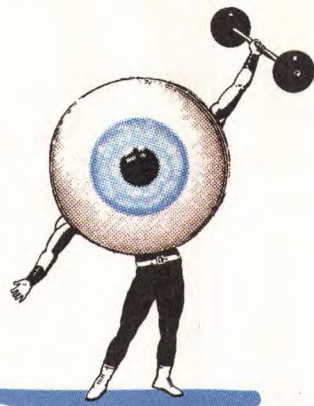
astic about "avant-garde" works. Fundamentally, however, Studio Vista ran out of material. After 62 Picturebacks, 36 Studio Paperbacks, 30 Handbooks, and 48 Pocket How-to books, Vista ran out of subject matter. Some titles were re-published by the Herbert Press, and publishers such as Lund Humphries, Penguin, and Macmillan followed the spirit of the imprint in their own work. Conway Lloyd-Morgan published *Twentieth Century Type Designers* as an homage to the spirit of Studio Vista – even going so far as to create it in a square format.

Studio Vista as an imprint, and Studio Paperbacks in particular, stand as influential points in design publishing. Now, they are sought after by ardent collectors, but poor construction means that they are rarely to be found in good condition. On reflection, the values of Studio Paperbacks were numerous. Apart from establishing new trends in design and instructional publishing, and by default capturing the birth of the British graphic-design industry, the books made the point that design was not just about looking good but about its effectiveness and accountability within a broader social context. These weren't heavily varnished beauty parades filled with flotsam and jetsam. They gave information, delivered by practitioners who discussed and explained the processes that they believed would lead to a better-designed and better-structured world. An aim not entirely without merit in these troubled times.

Patrick Baglee is Design Editor at Real Time Studios and chair of the Typographic Circle in London.

The emphasis of Studio Vista titles was squarely on showing and telling. Top and lower right: spreads from *Graphic Design*:

Visual Comparisons by Alan Fletcher, Colin Forbes, and Bob Gill. Lower left: spread from Paul Rand's *Thoughts on Design*.



YOU'VE probably heard of “Thighs of Steel,” “Buns of Steel,” and other popular physical fitness titles. But you’ve probably never heard of an exercise program called “Superior Rectus of Steel”—nor should you.

That muscle, along with the inferior rectus and the lateral rectus muscles, controls the movement of the human eyeball. Although I’ve seen and read many texts that would qualify for the title, our goal, as typesetters, is to avoid giving the reader’s eye a workout.

BAD LINE BREAKS & HYPHENATION POINTS make a reader’s eye work harder. What happens? You have to skip *back* in the text—back to the end of the previous line, then ahead to the next line, to try to parse the poorly hyphenated word. When you read a hyphenated word, you do two things: you store the first part of the word in your short-term memory, and you make guesses about what the second part of the word will be. All of this happens very fast, and, for most readers, happens below the conscious level. Poor hyphenation raises this process to the conscious level—and suddenly you’re thinking about the mechanism of reading, rather than the content of the text. Your eyes get tired, and you get grumpy.

Damned if you do

Given the risk of producing “read rage,” why do we use hyphenation at all? Because, without hyphenation, we face horrible letter- and word-spacing in justified text, or wide variation in line lengths in non-justified copy—both of which are at least as irritating to the reader as bad hyphenation.

Like just about everything else having to do with type, it’s a balancing act. You’ve got to work with the word- and letterspacing of

your text (as I’ve mentioned in previous issues), and you’ve got to watch every line break. And, yes, this means you have to read and at least partially understand the text. There’s just no other way.

The hyphenation controls in your page layout program can help you—provided you understand that they’re not (and probably can’t be) perfect. You’ve got to help them out—left to their own devices, today’s page layout programs are almost guaranteed to produce hyphenation problems. Namely:

☞ *Bad breaks.* Hyphenation breaks should always fall between syllables, and should never appear inside a syllable—but every desktop publishing program will break inside a syllable in certain conditions.

☞ *Short fragments.* When the part of a word before or after the hyphen is too short, readability suffers. You’ve probably seen paragraphs ending with a line containing only “ly” or “ed.”

☞ *“Ladders” of hyphens.* When you see successive lines ending with a hyphen, you’re looking at a “ladder” of hyphens. Ladders of hyphens can cause the reader’s eye to skip ahead several lines in the text. This is less of a problem (from the reader’s point of view) than badly spaced lines. There are two ways to approach this problem.

The Break- ing Point

You can either limit the number of consecutive hyphens you'll allow (all three programs have this feature); or you can let the program hyphenate freely. Either way, you'll have to read through the text and add discretionary hyphens or line-end characters to prevent bad spacing.

☞ *Breaking the unbreakable.* Some words (especially acronyms) should not be broken at all.

There are two major hyphenation methods in use today: "Algorithmic," which uses a set of basic "word construction" rules to determine syllable breaks in a word (and, therefore, hyphenation points), and "Dictionary-based," which uses stored hyphenation information for a large number of words. Algorithmic methods break down when a word doesn't follow their rules; dictionary-based methods fail when a text contains words that aren't in their dictionaries. Most major desktop publishing programs can use both methods.

In the following sections, I'll provide a brief description of the hyphenation controls in Adobe PageMaker 6.5, QuarkXPress 4, and FreeHand 8. Hyphenation is a paragraph-level attribute in all three programs. First, I'll cover a few manual hyphenation features the programs have in common.

Hyphenation helpers

When you're adjusting line breaks and hyphenation in a publication, your page layout program provides several very useful tools (see table below):

☞ *Discretionary hyphen, or "discky."* A discretionary hyphen is a "potential" hyphen. When you enter a discretionary hyphen character in a word, you're telling your page layout program to use the location of the character as a hyphenation point. The discretionary hyphen overrides any other hyphenation points in the word.

Entering a discretionary hyphen in a word does not force the program to hyphenate the word at that point — that depends on your hyphenation settings and the position of the word in the line. Entering a discretionary hyphen immediately before the first character of a word prevents the program from hyphenating the word in PageMaker and XPress. Enter discretionary hyphens, rather than hyphens — if you enter a hyphen, you can expect to have it appear in the middle of a line when text reflows.

☞ *Non-breaking hyphen.* In general, hyphenated compounds (adjectives, such as "long-suffering," or nouns, such as "mother-in-law") should break between words, but some con-

structions, such as "Figure 5-23," should not break. When you want to enter a hyphen, but keep that hyphen from ending up at the end of a line, use a non-breaking hyphen.

☞ *Non-breaking spaces.* Enter a non-breaking space between words to keep your page layout program from breaking the line between the words.

☞ *Line-end character.* Sometimes, you just want a line to break at a particular point, without hyphenating a word. Entering a carriage return works, but also creates a new paragraph. Instead, enter a line-break character (also known as a "soft return") to break the line without creating a new paragraph. Do not enter tab characters or spaces to force the text to break!

☞ *"No break" character formatting.* All three programs give you a way to specify that a range of text does not break (whether through hyphenation or due to a space or other "breakable" character in the range).

Task	XPress	PageMaker	FreeHand	
Entering a discretionary hyphen	⌘-Hyphen Ctrl-Hyphen	⌘-Shift-Hyphen Ctrl-Shift-Hyphen	⌘-Hyphen Ctrl-Hyphen	MACINTOSH WINDOWS
Entering a non-breaking hyphen	⌘-= Ctrl-=	⌘-Option-Hyphen Ctrl-Alt-Hyphen	Not available Not available	MACINTOSH WINDOWS
Entering a non-breaking space	⌘-Space Ctrl-Space	⌘-Option-Space Ctrl-Alt-Space	Option-Space Alt-Space	MACINTOSH WINDOWS
Entering a line-end character	Shift-Return Shift-Enter	Shift-Return Shift-Enter	Shift-Return Shift-Enter	MACINTOSH WINDOWS
Keeping a range of text from breaking	Does not have this feature. Workaround: enter non-breaking spaces between words, then put a discretionary hyphen before the range	Select the text, then choose No Break from the Line End pop-up menu in the Character Specifications dialog box	Select the text, then turn on the Selected Words option in the Keep Together section of the Spacing Inspector	

XPress also features an interesting special character — the discretionary line end. This character behaves as if it were a discretionary hyphen, but does not enter a hyphen when the line breaks at the character. Press Command-Return (Macintosh) or Ctrl-Enter (Windows) to enter this character.

Hyphenation in XPress

XPress uses an algorithmic hyphenation system, which would be a recipe for disaster if not for two mitigating factors:

- ☞ Xpress's hyphenation controls are very good.
- ☞ You can choose to have XPress supplement the hyphenation algorithm with "Hyphenation Exceptions"—a hyphenation dictionary. You can add words to this dictionary.

Actually, XPress uses one of two available hyphenation algorithms — you can choose which one you want using the Hyphenation Method pop-up menu in the Paragraph Tab of the Preferences dialog box (see Fig. 1).

The hyphenation method is a publication default, so opening a publication composed with an older hyphenation method will not result in any text recomposition. If you change hyphenation methods, however, you can expect text to reflow.

In XPress, you don't apply hyphenation and justification settings directly to a range of text. Instead, you create an "H&J" — a kind of style for hyphenation and justification settings — and then apply the H&J to text. When you create or edit an H&J, you'll use the controls in the Edit Hyphenation and Justification dialog box (see Fig. 2).

The width of the hyphenation zone, measured from the right indent of the paragraph, determines the area in which XPress looks for a place to break the line in non-justified copy. The smaller the hyphenation zone, the less likely it is XPress will hyphenate words. If you set the hyphenation zone to zero, XPress will hyphenate words only if you've entered a discretionary hyphen or discretionary line break character in them. If you're working with justified text, the value you enter in this field has no effect.

Once you've created an H&J, you can apply it to a paragraph. Select the paragraph, then choose Formats from the Style menu. XPress displays the Formats dialog box. Choose the name of the H&J from the H&J pop-up menu and click OK. H&J's can be saved as part of a paragraph style.

To see how XPress will hyphenate a word, select the word and choose Selected Hyphenation from the Utilities menu. XPress displays a preview of the word's hyphenation points (see Fig. 3).

To add words to or edit words in Xpress's hyphenation dictionary, choose Hyphenation Exceptions from the Utilities menu. XPress displays the Hyphenation Exceptions dialog box (see Fig. 4).

Hyphenation in PageMaker

PageMaker uses a dictionary-based hyphenation method, but can also use an algorithmic method (if you're truly desperate). The words in PageMaker's hyphenation dictionaries feature hyphenation points "ranked" from best to worst.

PageMaker's dictionary-based hyphenation will generally produce better word breaks than the algorithmic method used by XPress, but PageMaker lacks controls for setting the size of the word fragments on either side of the hyphen — which means you

have to watch for breaks in short words and two-character breaks at the end of paragraphs. Next, some of the word breaks specified in the dictionary are very questionable — the word "image," for example, has a first-level (i.e., "best") hyphenation point after the "im."

To set the hyphenation for a selected paragraph or range of paragraphs, choose Hyphenation from the Type menu. PageMaker displays the Hyphenation dialog box (see Fig. 5).

The width of the hyphenation zone, measured from the right indent of the paragraph, determines the area in which PageMaker looks for a place to break the line in non-justified copy. The smaller the hyphenation zone, the less likely it is that PageMaker will hyphenate words. If you set the hyphenation zone to zero, PageMaker will hyphenate words only if you've entered a discretionary hyphen or discretionary line break character in them. If you're working with justified text, the value you enter in this field has no effect.

To see how PageMaker will hyphenate a word, select the word and choose Hyphenation from the Type menu. Click the Add button to see the dictionary hyphenation points.

PageMaker's hyphenation settings can be stored in paragraph styles, so it's easy to specify that hyphenation be turned off for headings and subheads, but turned on for body text.

Hyphenation in FreeHand

FreeHand uses dictionary based hyphenation, and even uses almost the same hyphenation dictionaries as PageMaker does. With a little work, you can even use your PageMaker user dictionary in FreeHand. (Which means you can use PageMaker's dictionary editor to add or change hyphenation points — something you can't do in FreeHand. If you really want to do this, send me a message and I'll send you instructions.) As in PageMaker, these dictionaries are used for both hyphenation and spelling.

FreeHand may also use a hyphenation algorithm — or it may be that the settings for the Flush Zone and Ragged Width (see the previous installment of this column, in the Fall issue — as I said there, it's best to simply turn these off) cause FreeHand to break its hyphenation rules more frequently than the other two programs break theirs. It's hard to tell.

FreeHand's hyphenation controls aren't quite as complete as those found in PageMaker or XPress. You'll find FreeHand's hyphenation controls in the Paragraph Inspector (see Fig. 6).

Highfalutin' hyphenation

The typesetting tools we have today can produce excellent type, but they can't do it on their own. You have to help them. To do that, you have to understand how each program does what it does, and why. You also have to understand that the default settings of PageMaker, XPress, and every other page layout program on the market will not produce the best type the program can offer. The job of this column is to fill in those details, question the authority of our software vendors, and promote world peace through argument.

OLAV MARTIN KVERN is the author of *Real World FreeHand*. Drop him a line c/o *U&Lc*, or e-mail him (okvern@ix.netcom.com) — he'd love to know what you think of this column so far.

Figure 1

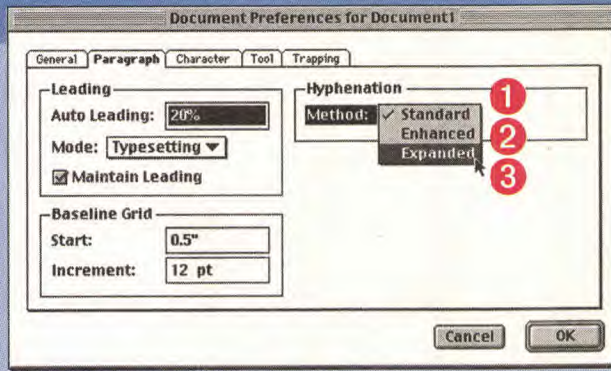


Figure 1: XPress Hyphenation Methods

1 Choose Standard to use the algorithm used by versions of XPress prior to version 3.1. 2 Choose Enhanced to use the algorithm used by XPress 3.1 and newer versions. 3 Choose Expanded to add the hyphenation dictionary to the Enhanced algorithm.

Figure 2

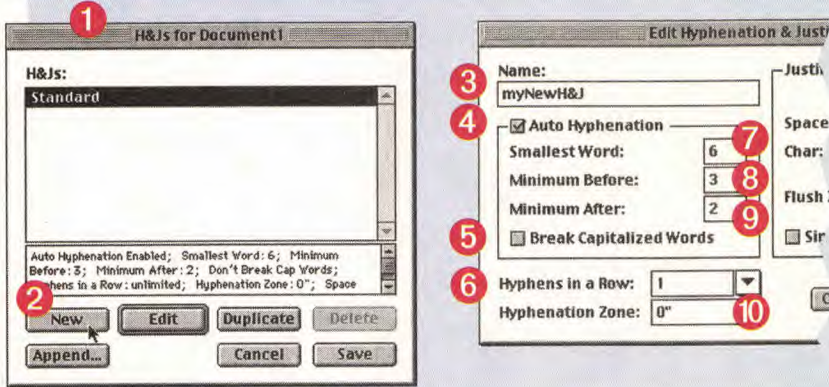


Figure 2: Creating/Editing an H&J in XPress

1 Choose H&Js from the Edit menu to display the H&Js dialog box. 2 Click the New button. XPress displays the Edit Hyphenation and Justification Settings dialog box. 3 Enter a name for your new H&J setting. 4 Turn on the Auto Hyphenation option. 5 Turn this option on to allow XPress to break words that begin with an uppercase character. 6 To avoid "ladders" of hyphens, enter 1 in this field. You'll still have to look at each line to check spacing and line breaks. Remember—"ladders" are bad, but they're better than bad spacing. 7 Enter the length of the smallest word (number of characters) in which you'll allow hyphenation (the default of 6 is pretty good). 8 Enter the number of characters you'll allow before a hyphenation point (again, the default setting of 3 in this case is good). 9 Enter the number of characters you'll allow following a hyphenation point (2 is the default—3 is better). 10 Enter a width for the hyphenation zone.

Figure 3: XPress Hyphenation Preview

Select a word, then press Command-H (Macintosh) or Control-H (Windows) to see where XPress thinks the word should be hyphenated.

Figure 4: XPress Exceptions Editor

1 Enter a hyphen where you want XPress to hyphenate the word. 2 Click the Add button to save the exception. 3 Click the Save button to save the exceptions list.

Figure 3

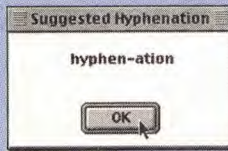


Figure 4

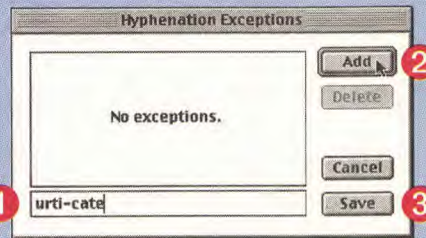


Figure 5: PageMaker Hyphenation

1 Choose the type of hyphenation you want to use: **Manual only:** use this option when you want to break words using only discretionary hyphens you've entered in the text.

Manual plus dictionary: use this option to use any discretionary hyphens you've entered, plus the first- and second-rank hyphenation points from the dictionary.

Manual plus algorithm: use this option to use an algorithmic method in addition to any discretionary hyphens or dictionary-based hyphenation points (including those of the third rank).

2 Turn hyphenation on, if it's not already on. If you turn hyphenation off, PageMaker will not break words where you've entered discretionary hyphens. 3 Enter the number of consecutive hyphens you'll allow. 4 Enter a width for the hyphenation zone. 5 Click "Add..." to display the Add Word to User Dictionary dialog box.

6 PageMaker ranks each hyphenation point from "best" (first rank) to "worst" (third rank). Enter one tilde (~) at the best hyphenation point in the word, two tildes (~~) to indicate the next best hyphenation point, or three (~~~) to indicate the worst hyphenation point you'll allow. You can also use this dialog box to remove hyphenation points from words like "im~age" and "op~tion."

Figure 5

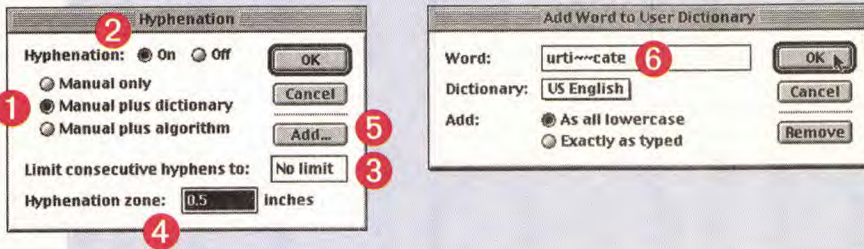


Figure 6

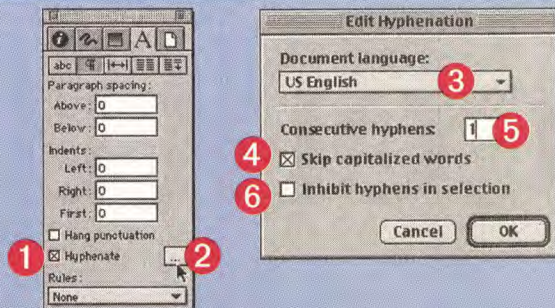


Figure 6: FreeHand's Hyphenation Controls

1 To turn hyphenation on for a selected paragraph or range of paragraphs, turn on the Hyphenate option in the Paragraph Inspector. 2 To edit the hyphenation settings for the paragraph, click the "..." button next to the Hyphenate option. FreeHand displays the Edit Hyphenation dialog box. 3 Choose the language dictionary you want to use from the list of installed languages. 4 Turn this option on to keep FreeHand from hyphenating words beginning with an uppercase character. 5 Enter 1 in this field to avoid "ladders" of hyphens (if you do this, don't forget to check line breaks and spacing). 6 Turn this option on to keep FreeHand from hyphenating words in the current selection.

ITC Founder's Caslon



When
CASLON
sold his types
to printers in
London in the
middle of the
18th century,

ITC FOUNDER'S CASLON POSTER

William

Text by John D. Berry

42-POINT ITC FOUNDER'S CASLON FORTY-TWO

THE TYPES WERE CONSIDERED neither quaint nor old-fashioned: they

30-POINT ITC FOUNDER'S CASLON THIRTY

LOOKED LIKE THE ORDINARY text & display types of the day. When Caslon's typefaces

24-POINT ITC FOUNDER'S CASLON THIRTY

WERE REVIVED IN THE MIDDLE of the 19th century, after the onslaught of the "modern"

18-POINT ITC FOUNDER'S CASLON TWELVE

DIDOTS AND BODONIS, THEY WERE USED at first for "old-fashioned" books and books that might or might not be read

12-POINT ITC FOUNDER'S CASLON TWELVE

STRAIGHT THROUGH. BUT BY THE TURN OF THE CENTURY, Caslon Old Face (as it came to be known) had become re-established as a standard typeface; in the early 20th century,

10-POINT ITC FOUNDER'S CASLON TWELVE

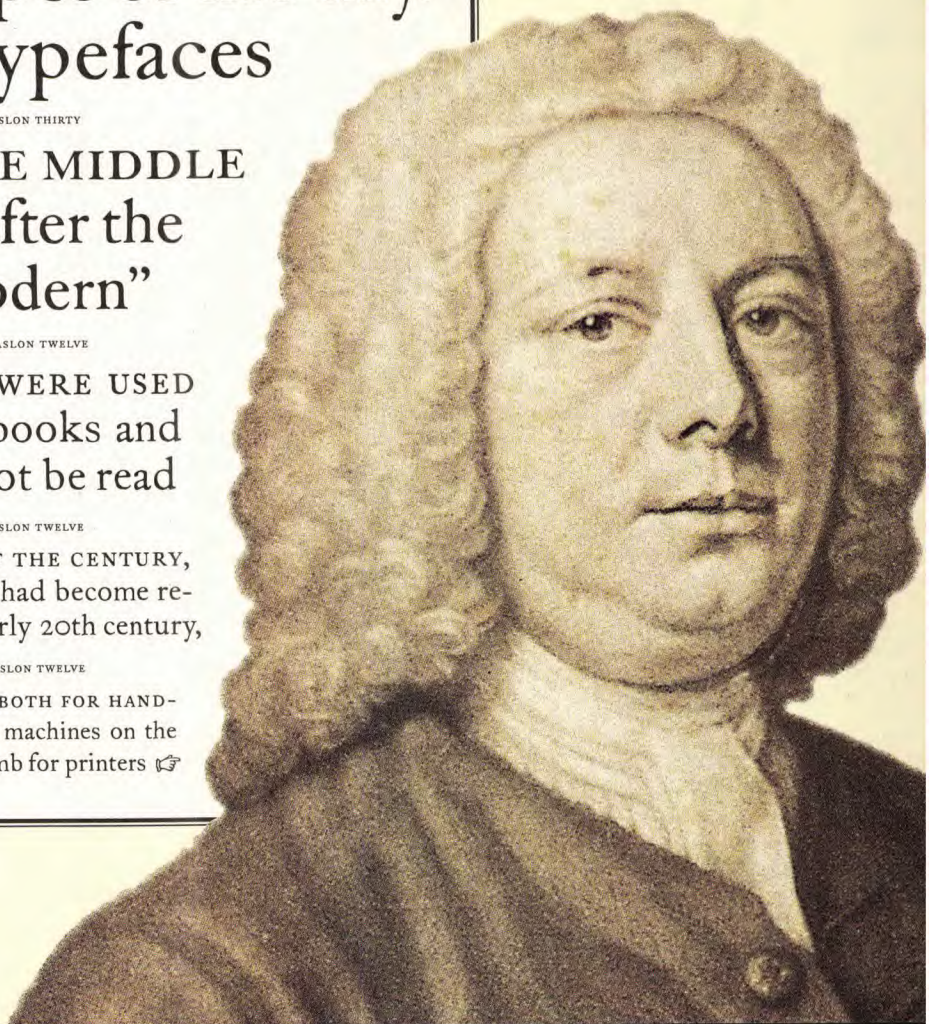
THANKS TO NUMEROUS REVIVALS MANUFACTURED BOTH FOR HAND-setting and for the various hot-metal typesetting machines on the market, Caslon had earned its place in a rule of thumb for printers



THE ORIGINAL CASLON LETTER FOUNDRY IN CHISWELL STREET, LONDON.

"This new Foundry was begun in the Year 1720, and finish'd 1763; and will (with God's leave) be carried on, improved, and enlarged, by WILLIAM CASLON and Son, Letter-Founders in LONDON."

—From the colophon of Caslon's 1764 specimen book





A S P E C I M

By W. CASLON, Letter-Founder, in Ironmonger-Row, Old

ABCD
ABCDE
ABCDEF
ABCDEFG
ABCDEFGH
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIJKLMN

French Cannon.

Quousque tandem abutere,
Catilina, pati-
*Quousque tandem
abutere, Catilina,*

DOUBLE PICA ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jac-
ABCDEFGHIJKLMN

GREAT PRIMER ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil con-
ABCDEFGHIJKLMN

ENGLISH ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus
ABCDEFGHIJKLMN

PICA ROMAN.

Melium, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus suppliciis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim senatusconsultum in te, Catilina, vehemens, & grave: non deest reip. consilium, neque autoritas hujus ordinis: nos, nos, dico aperte, consules desumus. De-
ABCDEFGHIJKLMN

SMALL PICA ROMAN. NO. 1.

At nos vigesimum jam diem patimur hebescere aciem horum autoritatis. habemus enim hujusmodi senatusconsultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex senatusconsulto confestim interficimus te

Double Pica Italic.

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jac-
ABCDEFGHIJKLMNO*

Great Primer Italic.

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil con-
ABCDEFGHIJKLMNO*

English Italic.

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi se-
ABCDEFGHIJKLMNO*

Pica Italic.

*Melium, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus suppliciis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim senatusconsultum in te, Catilina, vehemens, & grave: non deest reip. consilium, neque autoritas hujus ordinis: nos, nos, dico aperte, consules desumus. Decrevit quondam senatus
ABCDEFGHIJKLMNO*

Small Pica Italic. No. 1.

At nos vigesimum jam diem patimur hebescere aciem horum autoritatis. habemus enim hujusmodi senatusconsultum, verumtamen inclusum in tabulis, tanquam gladium in vagina reconditum: quo ex senatusconsulto confestim interficimus te

"When in doubt, use Caslon."

In the proliferation of type styles throughout this century, any number of faces that William Caslon would never have recognized have been issued under the name "Caslon." And in the past four decades, in the process of being adapted first to phototypesetting and then to digital, most of the versions of Caslon either lost their character or ended up too spindly and anemic to be used effectively in text.

A few exceptions have appeared in recent years.

E N
Street, LONDON.

Pica Black.

And be it further enacted by the Authority aforesaid, That all and every of the said Exchequer Bills to be made forth by virtue of this Act, or so many of them as shall from

Brevier Black.

to be it further enacted by the Authority aforesaid, That all and every of the said Exchequer Bills to be made forth by virtue of this Act, or so many of them as shall from time to time remain undischarged and uncancelled, until the discharging and cancelling the same pursuant to this Act.

Pica Gothick.

ГТА ПНСАК ФН ІН НІМІНАМ ВЕІНІАІ АМХ ФЕІН АІМІАІ ФІНДІНАССНІС ФЕІНС АІКФІАІ ВІАГА ФЕІНС СВЕ ІН НІМІНА

Pica Coptick.

ΕΝ ΟΥΑΡΧΗ ΔΕΦΘ ΑΔΕΔ ΙΤΦΕ ΠΕΛΕ ΠΚ-
ΕΙ+ ΠΙΚΑΖΙ ΔΕ ΠΕ ΟΥΑΘΠΑΤ ΕΡΟΦ ΠΕ ΟΥΟΖ
ΕΤΟΒΤ ΟΥΧΑΚΙ ΠΑΦΧΗ ΕΧΕΠ ΦΠΟΤΗ ΟΥΟΖ
ΠΠΕ ΙΤΕΦΤ ΠΑΦΠΚΟΤ ΖΙΧΕΠ ΠΙΜΩΟΥ + Ο-

Pica Armenian.

դրան թրագաւոր՝ երկրի և ճոխու, որոյ անձն
պատկեր՝ որպէս և է իսկ մեր Աստուծոց
ի բարստ և պատահուածն՝ ի վեր բան զան
սրգաւորաց և մտաց լայնութի, որչափ երկնի

English Syriack.

ܘܫܘܪܝܢܝܘܬܝܢ ܘܫܘܪܝܢܝܘܬܝܢ ܘܫܘܪܝܢܝܘܬܝܢ
ܘܫܘܪܝܢܝܘܬܝܢ ܘܫܘܪܝܢܝܘܬܝܢ ܘܫܘܪܝܢܝܘܬܝܢ
ܘܫܘܪܝܢܝܘܬܝܢ ܘܫܘܪܝܢܝܘܬܝܢ ܘܫܘܪܝܢܝܘܬܝܢ

Pica Samaritan.

Ⲛⲓⲛⲓⲛ ⲛⲓⲛⲓⲛ ⲛⲓⲛⲓⲛ ⲛⲓⲛⲓⲛ ⲛⲓⲛⲓⲛ
ⲛⲓⲛⲓⲛ ⲛⲓⲛⲓⲛ ⲛⲓⲛⲓⲛ ⲛⲓⲛⲓⲛ ⲛⲓⲛⲓⲛ
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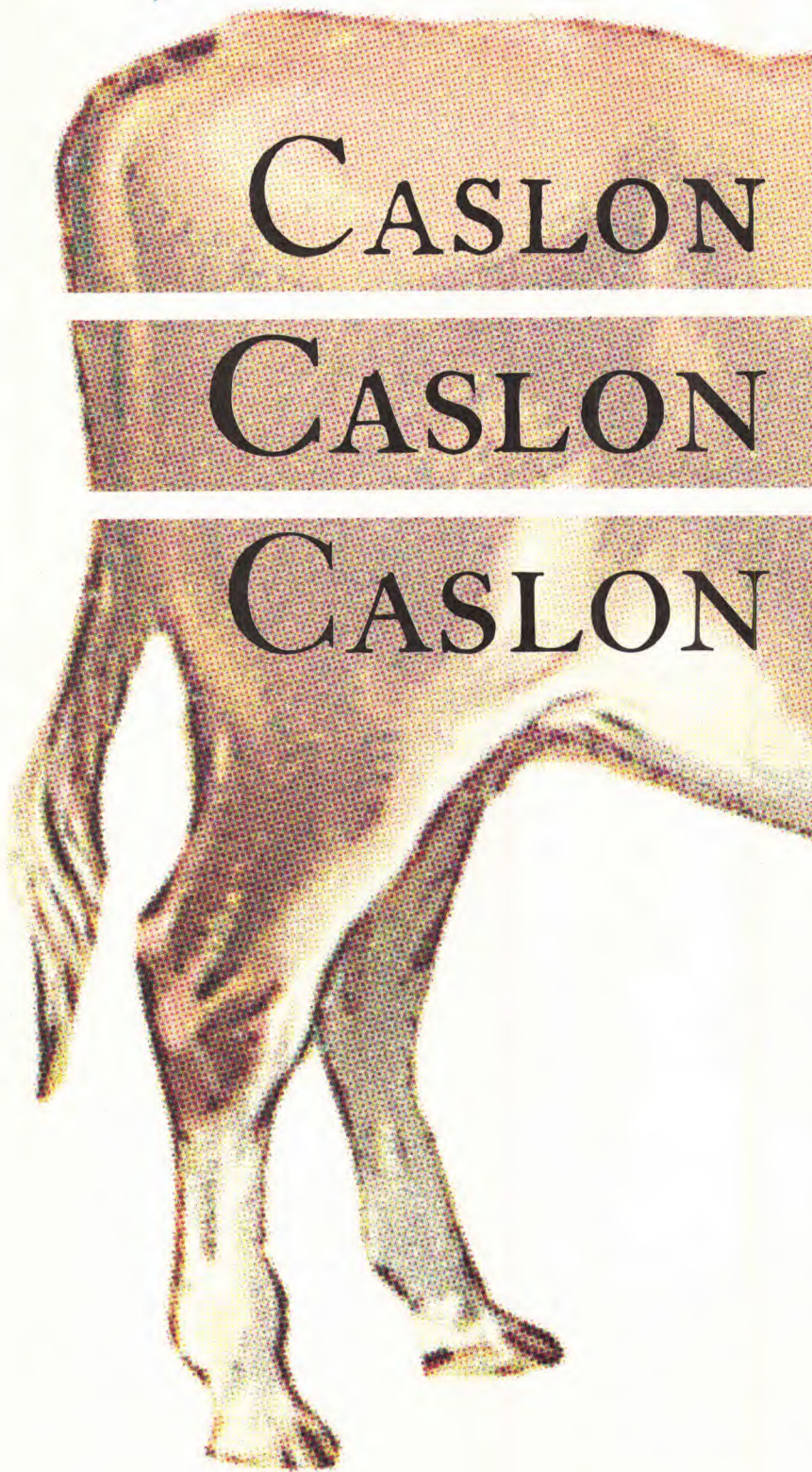
English Arabick.

لا يلى لك الا آخر فري و لا تانخذ لك صورة * ولا عثبل كل
في السماء من فوق * وما في الارض من اسفل * ولا ما

CAROL TWOMBLY'S ADOBE CASLON made Caslon usable again as a text face, although in doing so she regularized it a bit and smoothed out a few of its peculiarities. She also expanded it into a type family of several weights, in accordance with Adobe's philosophy of what's needed for today's typesetting. (Despite the range of weights, Twombly has been quite explicit that her Caslon is *only* a text face and should not be used larger than 18-point.) At the other end of the size spectrum, Matthew Carter's Big Caslon takes the eccentric features of Caslon's largest sizes and sharpens them into a lively, high-contrast display face (in one weight of roman only) that should probably only be used at 36-point or larger. A few other potentially useful Caslons exist in digital form, but there remained a big gap: an accurate revival of William Caslon's original types, in all their variations from size to size.

That's the gap that ITC Founder's Caslon sets out to fill. Justin Howes, using the extensive resources of the St. Bride Printing Library in London, thoroughly researched William Caslon and his types and took on the task of digitizing every size of type that Caslon cast. In the 18th century, each size of a typeface had to be cut separately, by hand, so the design might vary subtly from size to size; the punchcutter would compensate for the changes in scale and make each individual font appropriate to its size. (Since these were pieces of metal, not electronic representations, and photography hadn't been invented yet, there was no possibility of printing a type at any size other than the size for which it was originally cut.) Caslon's types varied pretty obviously from size to size; anyone adapting the face to modern typesetting methods has generally had to choose one size to work from, or amalgamate "typical" features from various sizes into a single homogenized "Caslon." What Justin Howes did was take each size on its own merits, and digitize it separately, keeping its peculiarities and reproducing it the way it actually appeared on the printed page. Out of Caslon's welter of sizes and designs, ITC has chosen to issue four in its Founder's Caslon series.

AT LEFT: WILLIAM CASLON'S SPECIMEN FROM 1734. TEXT: ITC FOUNDER'S CASLON FORTY-TWO ITALIC, TWELVE ITALIC, TWELVE ROMAN, AND ORNAMENTS



CASLON

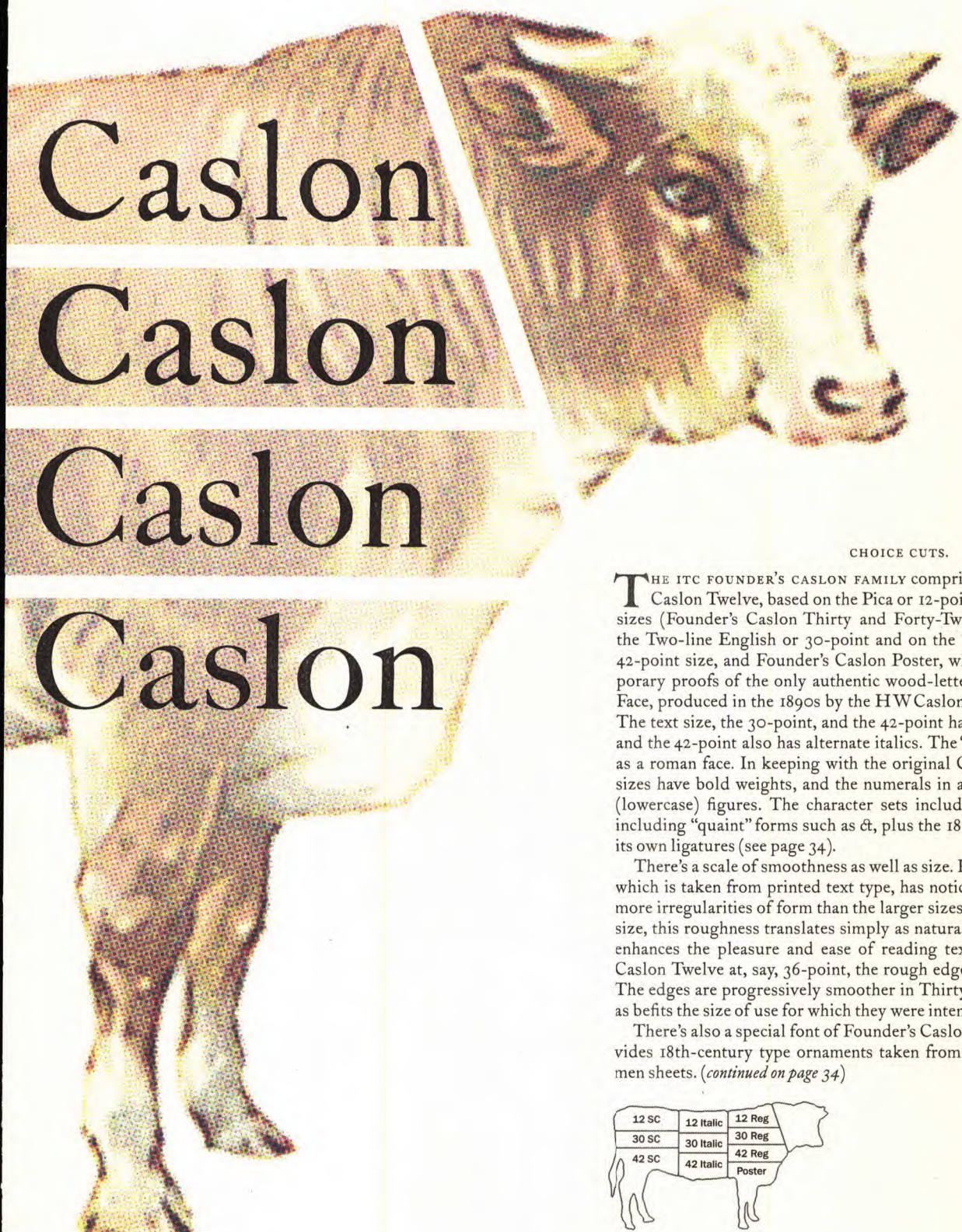
CASLON

CASLON

Caslon

Caslon

Caslon



Caslon

Caslon

Caslon

Caslon

CHOICE CUTS.

THE ITC FOUNDER'S CASLON FAMILY comprises a text size (Founder's Caslon Twelve, based on the Pica or 12-point size) and three display sizes (Founder's Caslon Thirty and Forty-Two, based respectively on the Two-line English or 30-point and on the Two-line Double Pica or 42-point size, and Founder's Caslon Poster, which is based on contemporary proofs of the only authentic wood-letter version of Caslon Old Face, produced in the 1890s by the HWCaslon firm in a range of sizes). The text size, the 30-point, and the 42-point have italics and small caps, and the 42-point also has alternate italics. The "poster" size exists solely as a roman face. In keeping with the original Caslon types, none of the sizes have bold weights, and the numerals in all the fonts are old-style (lowercase) figures. The character sets include a full set of ligatures, including "quaint" forms such as ct, plus the 18th-century long-s (f) and its own ligatures (see page 34).

There's a scale of smoothness as well as size. Founder's Caslon Twelve, which is taken from printed text type, has noticeably uneven edges, and more irregularities of form than the larger sizes. At the original 12-point size, this roughness translates simply as natural printing, and it actually enhances the pleasure and ease of reading text. If you use Founder's Caslon Twelve at, say, 36-point, the rough edges will look exaggerated. The edges are progressively smoother in Thirty, Forty-Two, and Poster, as befits the size of use for which they were intended.

There's also a special font of Founder's Caslon Ornaments, which provides 18th-century specimen type ornaments taken from William Caslon's specimen sheets. (continued on page 34)

12 SC	12 Italic	12 Reg
30 SC	30 Italic	30 Reg
42 SC	42 Italic	42 Reg
		Poster

my script fonts
zed," he says, "so I
to produce one that loo
handwriting." Since c
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corporate ide

ITC Dartangnon™

ERS," SAYS
VINO BIANCO ARE
TRADITIONAL IN FOR
GENEROUSLY WIDE,
LOOK CASUAL SCHU
LOWERCASE" POSITIO
FOR THE STRAIGHTFO
LETTERS, AND THE "U
TERNATE VERSIO
TER, WITH SLIGH
THE CURVES

ITC Vino Bianco™



...this time try
gularity and a more
handwritten" look. Brig
that Grimshaw "wanted
something which he felt
better interpretation of
handwriting. For a sta
tions of the

ITC Samuel™

...arity of
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e the letters are ve.
cious. "It seems," say
pecially at small size
ign area somewhere
verplate and a pen
be because the c
and thin isn't

ITC Regalia™

Text by John D. Berry

New from ITC

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

ITC Dartangnon™

A A B B C C D D E E F F
G G H H I I J J K K L L M M
N N O O P P Q Q R R S S
T T U U V V W W X X Y Y
Z Z 1 1 2 3 4 5 6 7 7 8 9 0

ITC Vino Bianco™

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o p q r s t u v w x y z
fi A f f f f

ITC Samuel™

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

ITC Regallia™

FONTEK.

ITC Dartangnon

"It's a long shot, but it might just work as a font." That's what English type designer Nick Cooke thought after he'd doodled a few free-flowing letters with a chunky pencil one day in London. "So many script fonts look too stylized," he says, "so I thought I'd try to produce one that looks more like handwriting." Since custom font design occupies a large part of his work on corporate identities (one of them was for the Queen's frockmaker), Cooke has a lot of experience in turning writing into type. He scanned his doodles and used them in Fontographer as the basis for drawing a set of monoline letters. "Working quickly, I soon drew the whole alphabet, and without being too pedantic about the characters joining exactly, I arrived at this script." ITC Dartangnon displays an enormous amount of energy, but it works at small sizes as well as large. Cooke adds one word of advice: "It is supposed to be used as upper and lowercase only, NEVER just caps." www.itcfonts.com/itc/fonts/full/ITC2571.html

ITC Vino Bianco

Jochen Schuß, who practices graphic design and typography in Biedenkopf, Germany, created ITC Vino Bianco to evoke handwriting in capital letters with a ballpoint pen (although certainly more elegant handwriting than most of us can muster). "Many people in other countries are writing only in uppercase letters," says Schuß. The letters in Vino Bianco are quite traditional in form, elegant and generously wide, but they still look casual. Schuß used the "lowercase" position of the font for the straightforward capital letters, and the "uppercase" for alternate versions of each letter, with slightly more swing to the curves and the strokes. The difference is sometimes subtle, but it makes it easy to vary the letters slightly to give a word or phrase a hand-lettered look. The font includes both European and American handwritten versions of 1, 7, and Z. Schuß says that, as the name suggests, "You can use it for an Italian bill of fare!" www.itcfonts.com/itc/fonts/full/ITC2570.html

ITC Samuel & ITC Regallia

The late Phill Grimshaw's talent for calligraphic type designs shows clearly in two new typefaces from his hand, ITC Samuel and ITC Regallia. According to his friend and colleague Colin Brignall, ITC Samuel was "one of the last faces Phill was able to take through to completion before his illness, and it was named after his eldest son." In Samuel, Grimshaw revisited the aesthetic problems he had addressed with ITC Grimshaw Hand, this time trying for less regularity and a more "handwritten" look. Brignall says that Grimshaw "wanted to create something which he felt was a better interpretation of someone's handwriting. For a start, the proportions of the characters, with a small x-height and differing stroke angles, create a more spontaneous look and are therefore more representative of handwriting (albeit from a very cultured hand)." There's a hint of the "dry brush" method in some of the letters, with irregular bits of white showing through certain letters. The font includes several extra ligatures, although Samuel has very few letters that actually connect.

Although the design that became ITC Regallia began life as a set of italic caps, it evolved into a lowercase font with decorative swash caps. Phill Grimshaw began working on the face four years ago, starting with pencil sketches at roughly an inch high and going on to ink them in and get the right flow of thick and thin strokes; the final fine-tuning was done in FontStudio. Colin Brignall describes the "simple, understated elegance of the lowercase." The regularity of ascenders and descenders gives the face a smooth effect, while the letters are very open and spacious. "It seems," says Brignall, "especially at small sizes, to slot into a design area somewhere between a copperplate and a pen/brush script. Maybe because the contrast between thick and thin isn't quite so marked as it usually is with the other two categories. The sweeping unrestrained elegance of the swash capitals complements the lowercase very effectively."

ITC Samuel: www.itcfonts.com/itc/fonts/full/ITC2569.html
ITC Regallia: www.itcfonts.com/itc/fonts/full/ITC2568.html

entry is what type
ut in the rain," says Cle
 igned this three-weight fan
 roots of a **handsome** sans se
 ver of **grime and rust**, basically
 ventry in the **roughly** produce
Coventry section of Clevela
 makes it an objet trouvé.
 sion of something that
 faxed or photo

ITC Coventry™

of French hand
 distinctive upright ser
 and descenders. Mon
 Gérard Mariscalchi is
 what he calls a "tun
 he says, he has "c
 te images

ITC Redonda™



quill
 Dear Johann
 personal letter
 will recognize t
 which is remini
 ndwriting
 ll.

ITC Johann Sparkling™

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 writing with the mo
 a completely on-screen g
 by drawing the letterforms n
 p, I paid special attention to
 at color and energy of person
 ovement. After convertin
 contrast between th
 la Bézier au

ITC Freemouse™

A B C D E F G H I J K L M N O
 P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0

ITC Redonda™

A B C D E F G H I J K L M N O
 P Q R S T U V W X Y Z

ITC Redonda™ Fancy

A B C D E F G H I J
 K L M N O P Q R S T
 U V W X Y Z 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j k l m n o p q r s t u v w x y z

ITC Johann Sparkling™

A B C D E F G H I J K L M N O P Q
 R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j k l m n o p q r s t u v w x y z

ITC Freemouse™

A B C D E F G H I J K L M N O P Q R S T U V W X
 Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0

ITC Coventry™ Heavy

A B C D E F G H I J K L M N O P Q R S T U V W X
 Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0

ITC Coventry™ Medium

A B C D E F G H I J K L M N O P Q R S T U V W X
 Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0

ITC Coventry™ Thin

ITC Redonda

ITC Redonda is based on a common style of French handwriting in the 19th century, a distinctive upright script with looping ascenders and descenders. Montreal-based designer Gérard Mariscalchi is himself French-born, with what he calls a "tumultuous life." In a long career, he says, he has "conceived and realized corporate images, packaging, posters, illustrations, a dozen typefaces, and even about thirty stamps for African and southern Pacific states." He fell in love with type in his twenties, "studying the works of masters like Excoffon, Usherwood, and Frutiger, as well as those from calligraphers and type designers like Plantin, Cochin, and Dürer." According to Mariscalchi, the "calligraphic script" that inspired Redonda "was in use in the French administration for more than a century (circa 1840–1960)." Redonda comes with two sets of caps, both highly flourished: those in regular Redonda are ornate, with loosely waving swashes, while the swashes in Redonda Fancy are more tightly curled.

www.itcfonts.com/itc/fonts/full/ITC2573.html

ITC Johann Sparkling

The quill pen scratches across the page: "Dear Johann..." Anyone who has a personal letter from the 18th century will recognize the style of this typeface, which is reminiscent of the educated handwriting of that period. "ITC Johann Sparkling is intended to close the gap between highly formal copperplate scripts and the scribbled look of 'true' handwriting," says Vienna designer Viktor Solt. "I am not much interested in highly formal and perfect calligraphy but in quick, personal-looking scripts. Usually I start with some historic samples. I do not try to copy these sources but to incorporate them into my own handwriting. It takes up to two weeks and many sheets of paper until the respective script becomes my own. Of course this would not be an economic approach to individual lettering jobs, but I can conserve the custom script for future use by digitizing it." Johann Sparkling appears much smaller than its nominal point size, so it's best used fairly large. And of course these ornate swash caps are never meant to be used together, only in conjunction with the lowercase.

www.itcfonts.com/itc/fonts/full/ITC2572.html

ITC Freemouse

Very different from his earlier ITC faces, ITC Coconino and ITC Beorama, Slobodan Miladinov's ITC Freemouse is still the result of the tension between the computer and the hand. "Freemouse was my first experiment in creating type using only the computer as a design tool," says Miladinov. "I wanted to sublimate the spontaneity and expressivity of calligraphic writing with the modern, slightly digital outlook of a completely on-screen generated typeface." He started by drawing the letterforms using only the mouse. "At that step, I paid special attention to preserving the emotional color and energy of personal calligraphic gesture/movement. After converting the lines to a path, I achieved the contrast between thin and thick strokes by manipulating the Bézier curves, partly following the logic and experience of italic lettering." Freemouse has the look of a chancery italic, but with a backward flip to some of the letters and a very lively contrast of stroke width and curve. "That game of improvisation," continues Miladinov, "determined unexpected, random effects, especially in the details, that would be impossible to get and control in conventional pen-on-paper calligraphy."

www.itcfonts.com/itc/fonts/full/ITC2578.html

ITC Coventry

"ITC Coventry is what type would look like if you left a gothic font out in the rain," says Cleveland designer Brian Sooy, who designed this three-weight family. "If you look close, you'll see the roots of a handsome sans serif font buried under a layer of grime and rust, basically." Sooy found his inspiration for Coventry in the roughly produced student flyers that he saw in the Coventry section of Cleveland Heights, Ohio. "I suppose that makes it an objet trouvé," he says. Coventry gives the impression of something that's been faxed or photocopied several times. "While it looks very irregular in text, it's very carefully spaced to give that effect. Too regular and it would look that way, too little and it would resemble a fifteen-dollar font from one of the many foundries that have sprung up across the net." Sooy intends the face to work both in text and in headlines, even on billboards. "If it has any historical reference, it's a very short history. I wasn't attempting to mimic any grunge fonts, I was attempting to create a font that stylistically appeared distressed but remained highly legible." He adds: "Coventry is distressed so you don't have to be."

ITC Coventry Thin: www.itcfonts.com/itc/fonts/full/ITC2575.html

ITC Coventry Medium: www.itcfonts.com/itc/fonts/full/ITC2576.html

ITC Coventry Thin: www.itcfonts.com/itc/fonts/full/ITC2577.html

LA R...
NE C... LE

*le poste
qui plait..*

...ION
ET MOUSSIERO

...ION

...T



immédiate

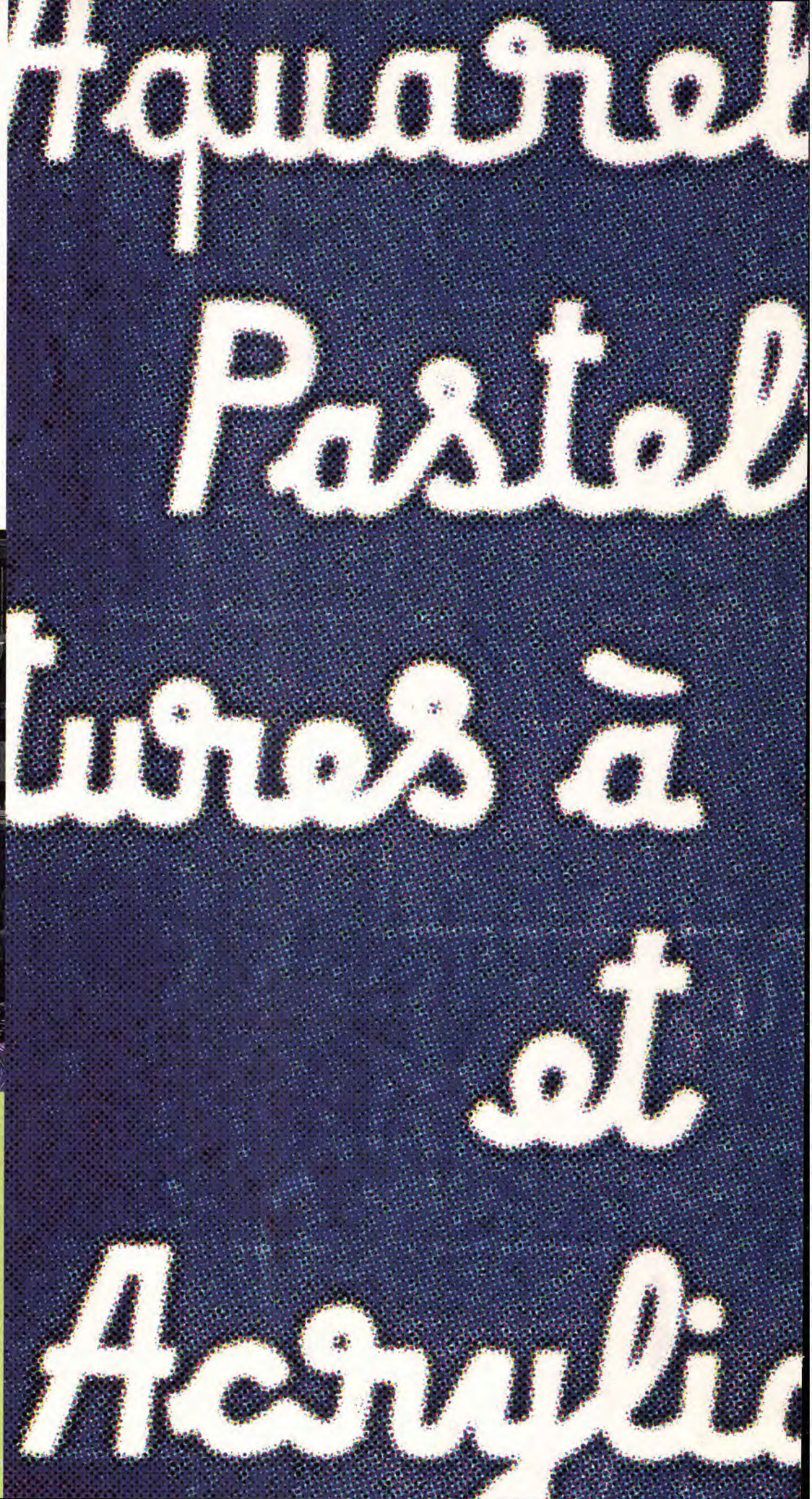
LETTERING & TYPOGRAPHY
IN THE WORLD AROUND US



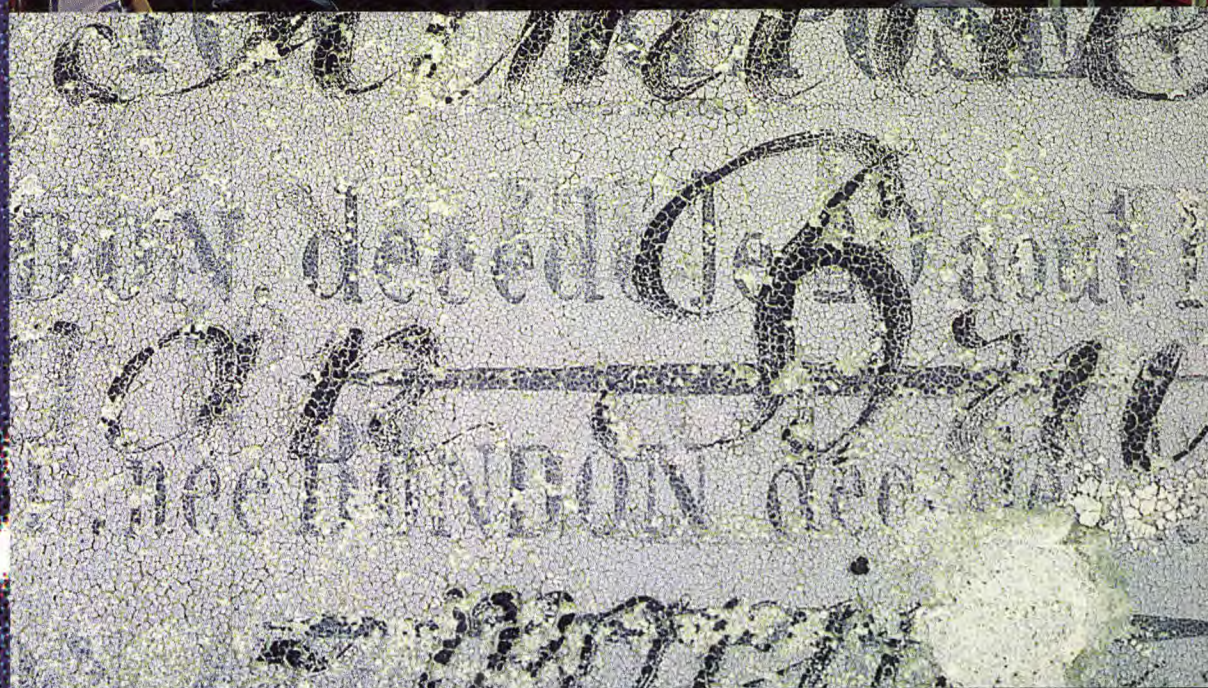
*Photographs of lettering
taken in various parts of
F R A N C E
by Mark van Bronkhorst*

Aquarelles,
Pastels,
Peintures à l'huile
et
Acryliques,
Gouaches,
Chassis, Papier,
Carton,
Terre,
Soie,
Couleurs pour tissus,
Abat-jour,
laine, Mâtières à tisser,
Macramé,
Bougies, Emaux,
Matériel et Fournitures
de Reliure
et
d'Encadrement

MARK VAN BRONKHORST
(MvB Design, Albany, California)
gathers examples of obscure and
strange lettering wherever he
goes. He designs *U&Lc*.



608
5.
2'4
110



ITC Founder's Caslon™: a revival of W. Caslon's types by Justin Howes

ITC FOUNDER'S CASLON POSTER
Aa ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890 fi fl fff ffff \$ £ € ct fh fi ft

ITC FOUNDER'S CASLON FORTY-TWO
Aa ABCDEFG
 HIJKLMNOPQ
 RSTUVWXY&Z
 ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 abcdefghijklm
 nopqrstuvwxyz
 1234567890 fi fl ff
 ffff \$ £ € ct fh fi ft

ITC FOUNDER'S CASLON TWELVE
 ABCDEFGHIJKLMNO
 PQRSTUVWXYZ & Z
 ABCDEFGHIJKLMNOPQR
 STUVWXYZ & Z 1234567890
 abcdefghijklmnopqrstuvwxyz
 fi fl ff ffff \$ £ € ct fh fi ft @?!

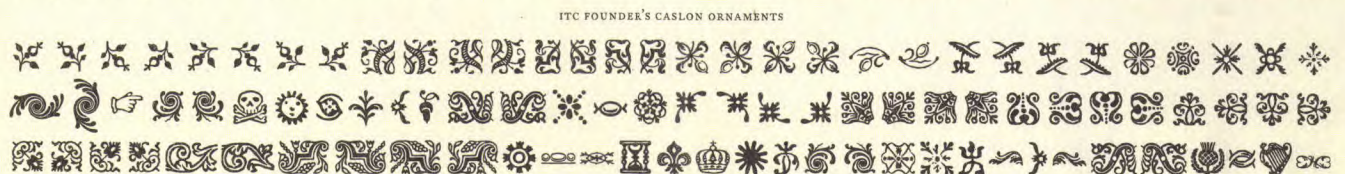
ITC FOUNDER'S CASLON THIRTY
Aa ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890 fi fl fff ffff \$ £ € ct fh fi ft

(CONTINUED FROM PAGE 25)
WILLIAM CASLON I was the preeminent punch-cutter and type supplier of 18th-century England, and his types crossed the Atlantic to become the standard medium for the printed word in the American colonies as well. (The founding document of the United States, the Declaration of Independence, was set in Caslon types when it was first printed and distributed throughout the insurgent colonies.) He started out as a gunsmith's apprentice, and when he went into business for himself, he branched out into engraving the tools and stamps used by bookbinders. His lettering skills caught the eyes of a consortium of Englishmen who wanted to break the dependence of the London printing trade on types imported from Holland, and several of his friends financed his start in type founding. English printing and type founding had been stunted throughout much of the 16th and 17th centuries by overzealous government censorship and control, but by 1720, when Caslon went into business, the restrictions had eased, and the country was alive with printing and publishing. Caslon's first typefaces were an Arabic font and a pica roman and italic. (continued on page 36)

ITC FOUNDER'S CASLON FORTY-TWO ITALIC
Aa A A B B C C
 D D E E F G G H I J J
 K K L M M N N O
 P P Q Q R R S T T
 U V V W X Y Y & Z
 abcdefghhijklm
 nopqrstuvwxyz
 1234567890 fi fl ff
 ffff \$ £ € ct fh fi ft

ITC FOUNDER'S CASLON TWELVE ITALIC
 ABCDEFGHIJKLMNO
 P Q R S T U V W X Y & Z
 abcdefghijklmnopqrstuvwxyz
 1234567890 fi fl ff ffff
 \$ £ € ct fh fi ft

ITC FOUNDER'S CASLON THIRTY ITALIC
Aa ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890 fi fl fff ffff \$ £ € ct fh fi ft
 See more online: www.itcfonts.com



Flashback: Faces of the 70s

TEXT (\$19 per weight)

ITC American Typewriter®
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"Flashback: Faces of the '70s" is a collection of 50 typefaces reminiscent of the graphic design styles of the 1970s. With the renewed interest in retro styles in fashion and graphic design, there's no better time than now to revisit the lost decade. Typefaces in this collection include quintessential designs like ITC American Typewriter, ITC Serif Gothic, ITC Avant Garde Gothic, and ITC Souvenir. If you're looking for something a little bit more groovy, you may want to check out ITC Beesknees, ITC Black Tulip, Pump, or ITC Ziggy. To view the entire collection visit www.itcfonts.com/itc/promos.html. Display faces are \$29 and text faces are just \$19 per weight. Special pricing for these fonts will be available through February 28, 1999.

Visitors to the ITC Web site at www.itcfonts.com can click on the individual typeface names to see a preview and learn about the development of each one. They can also set their own sample words in these ITC typefaces using euripides,™ ITC's online utility that lets users type a word or phrase and see what it looks like in ITC typefaces.

For more information, call ITC at 1-800-634-9325x145

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(ITC Founder's Caslon, continued from page 34)

By the 1730s, Caslon was dominating his competitors and had issued his first type-specimen sheet, showing not only a wide range of roman and italic text and display sizes but also fonts of Hebrew, Greek, Armenian, Syriac, Gothic, Coptic, Saxon, Samaritan, and Arabic. His business continued to expand, his types followed the British shipping lanes, and William Caslon ended up a rich and respected member of the establishment. In 1750, he was made a justice of the peace (a peculiarly English sort of accolade). As a promoter of music as well as printing, he hosted monthly concerts in his large home; these were held on the first Thursday after the full moon, which led his guests (among whom may well have been the composer Handel) to call themselves the "Lunaticks."

Caslon also founded a dynasty: when he died in 1766, he left the business to his son, William Caslon II, and the foundry continued through his descendants and later under independent owners, until 1936; thereafter, its more popular types were acquired by the Stephenson Blake foundry, which continued to sell them until it closed its doors only a few years ago. Although even the Caslon foundry's own specimens, in the early 19th century, showed only the newfangled "modern" styles of type, the original Caslon types were always available if they were needed.

Although they never completely disappeared, the credit for reviving Caslon's types usually goes to Charles Whittingham and his Chiswick Press. In several books in the 1840s, Whittingham flew in the face of fashion and used the Caslon types on title pages, and in 1844 he published the first new book set entirely in Caslon, *The Diary of Lady Willoughby*. (Ironically, that book was a period piece of an even earlier period: its subtitle is *As relates to her Domestic History in the Reign of Charles I*, nearly a century before William Caslon cut his first punch.) The typography was deliberately antique, but the typefaces began to seep into the public consciousness nonetheless.

George Bernard Shaw famously insisted that all his books must be set in Caslon – hand-set, until an enterprising printer insisted on a blind test of the same page in hand-set and machine-set Caslon; after long and diligent examination, Shaw picked the "real" page, which turned out to be machine-set. (In the 18th century, Caslon had been the subject of another famous test of type identification. When Benjamin Franklin was championing the types of John Baskerville and another disgruntled customer was complaining that the new types were painful to the eye, Franklin presented a type specimen to the critic and told him it was set in Baskerville; predictably, Baskerville's detractor proceeded to elaborate upon the defects of the printed page in front of him. But in fact the unknowing critic had been set up: Franklin had given him a specimen of the same old Caslon types that the gentleman was used to. Franklin had simply torn off the top line with the founder's name. Perhaps that's a feature of Caslon and a source of its popularity, that we can see in it whatever we want to see.)

As Colin Banks said of the type, at the launch party for ITC Founder's Caslon at the St. Bride Printing Library in London in October, "It does have a sort of enduring English charm, and we think of it here as our very own." By dint of hard study and careful digital work, Justin Howes has delved into the English past and brought that charm back, transparently, ready to be deployed in the service of every modern goal.

JOHN D. BERRY is editor and publisher of *U&lc*.

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SPOTLIGHT ON

Tim Donaldson

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Tim's long history of analog work with pen-in-hand has given rise to a vocabulary of altered forms that he has naturally embodied into his type designs. He likes to create designs that look as if they were produced by hand even though the tools were actually digital. Donaldson admits he likes to merge his respect for modern design principles with his objections to excessive discipline.

While mainly focused on freelance lettering design and creating new typefaces, Donaldson also reinvests in the typographic arts by teaching at Stafford College in England.

In its third release of its designer series, ITC is offering a special collection of three typeface packages featuring the work of Tim Donaldson.

The collection will be available from December 15, 1998 through February 28, 1999.

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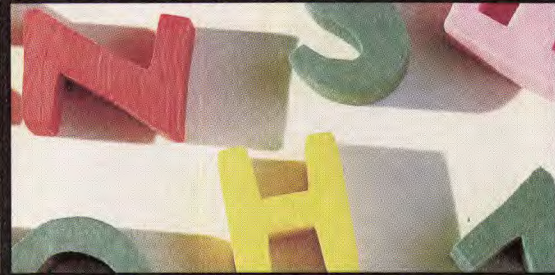
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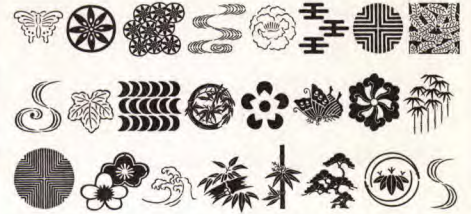
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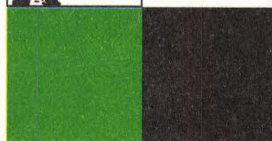
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(ZIVA: continued from page 9)

"As our computer equipment becomes outdated, we'll be sending it to Saki, and there are many possibilities for faculty exchanges, joint online projects, and other collaboration."
-Margaret Morton, Cooper Union

the Arts, the Media Lab, San Francisco State University, and the London College of Printing. "The Internet makes it possible to share different ways of thinking, new ideas. Our students will be able to interact with students in America or England or Japan without leaving home."

Mafundikwa's vision for ziva includes reaching out to people who may not have the means to pursue an education in design or computers. "If I see somebody in the country - this happens all the time - some really gifted young person who's basically wasting away, I'll take him in. And we'll not be ignoring an important segment of the population - women who want computer skills. There's massive unemployment in Zimbabwe. For women especially, having those skills could mean a lot of work for them."

Eventually, ziva plans to provide a three-year Bachelor of Arts degree with majors in graphic design, multimedia, video, film, illustration, and photography, both traditional and digital applications. Another part of the ziva plan is an effort to archive and digitize the national collections and the Zimbabwean design iconography for easier access by the rest of the world, either as a site that can be accessed online or as a CD-ROM.

For ziva's site on the World Wide Web, Saki Mafundikwa is designing a home page based on an aerial view of the Great Zimbabwe, the medieval stone structure that gives Zimbabwe its name. (The word *zimbabwe* in the Shona language means "houses made of stone.") This huge walled city of concentric, fitted-stone circles, which dates from the twelfth century, is one of the architectural wonders of the world. "The aerial view of it is my metaphor for the website," Saki says. ziva's logo is also based on the shapes of the stones in the Great Zimbabwe. "I call it the ziva font. As soon as we're up and running, I'd like the students to design the rest of the ziva font. This would show them that you can create your fonts on your experience - the bricks become the font. And there's so much in Zimbabwean culture that we can tap into. Like the Mbira font - I see it in my head."

SAKI MAFUNDIKWA is happy to accept donations of hardware and software that may be outdated in the West but would be quite useful to his students. His needs at present are for 80486 or newer PCs, and Macintoshes of any configuration, and software that will run on those systems. Contact ZIVA at 263-4-884647 in Harare, or send e-mail to mafundik@africaonline.co.zw.

EILEEN GUNN is a writer who lives in Brooklyn.

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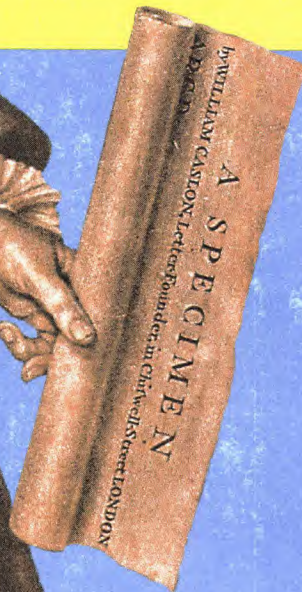
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